THE

WORKS

OF

SIR WILLIAM JONES.

WITH

THE LIFE OF THE AUTHOR,

BY

LORD TEIGNMOUTH.

IN THIRTEEN VOLUMES.

VOLUME IV.

Utpal Publications
Srinagar-3
Kashmir

AGAM PRAKASHAN
DELHI

Acc. No. 1732
Date 10-3-04

First Published 1799
Reprinted 1807
Reprinted in India 1977

Published by :
AGAM PRAKASHAN
1736, Tri Nagar
DELHI-110035
Phone : 563395
Printed by M.H. Qureshi at Seema

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THE WORKS

OF

SIR WILLIAM JONES.

ON THE

CHRONOLOGY OF THE HINDUS.

WRITTEN IN JANUARY, 1788,

BY

THE PRESIDENT.

THE great antiquity of the *Hindus* is believed ſo firmly by themſelves, and has been the ſubject of ſo much converſation among *Europeans*, that a ſhort view of their Chronological Syſtem, which has not yet been exhibited from certain authorities, may be acceptable to thoſe, who ſeek truth without partiality to receive opinions, and without regarding any conſequences, that may reſult from their inquiries; the conſequences, indeed, of truth cannot but be deſirable, and no reaſonable man will apprehend any danger to ſociety from a general diffuſion of its light; but we muſt not ſuffer our-

ſelves to be dazzled by a falſe glare, nor miſtake enigmas and allegories for hiſtorical verity. Attached to no ſyſtem, and as much diſpoſed to reject the *Maſaick* hiſtory, if it be proved erroneous, as to believe it, if it be confirmed by ſound reaſoning from indubitable evidence, I propoſe to lay before you a conciſe account of *Indian* Chronology, extracted from *Sanſcrit* books, or collected from converſations with *Pandits*, and to ſubjoin a few remarks on their ſyſtem, without attempting to decide a queſtion, which I ſhall venture to ſtart, "whether it is "not in fact the ſame with our own, but em-"belliſhed and obſcured by the fancy of their "poets and the riddles of their aſtronomers."

One of the moſt curious books in *Sanſcrit*, and one of the oldeſt after the *Véda's*, is a tract on *religious and civil duties*, taken, as it is believed, from the oral inſtructions of MENU, ſon of BRAHMA', to the firſt inhabitants of the earth: a well-collated copy of this intereſting law-tract is now before me: and I begin my diſſertation with a few couplets from the firſt chapter of it: "The ſun cauſes the diviſion of "day and night, which are of two ſorts, thoſe "of men and thoſe of the Gods; the day, for "the labour of *all* creatures in their ſeveral "employments; the night, for their ſlumber. "A month is a day and night of the Patriarchs;

" and it is divided into two parts; the bright half
" is *their* day for laborious exertions; the dark
" half, *their* night for sleep. A year is a day
" and night of the Gods; and that is also di-
" vided into two halves; the day is, when the
" sun moves towards the north; the night,
" when it moves towards the south. Learn
" now the duration of a night and day of
" BRAHMA', with that of the ages respectively
" and in order. Four thousand years *of the*
" *Gods* they call the *Crĭta* (or *Satya*), age; and
" its limits at the beginning and at the end
" *are*, in like manner, as many hundreds.
" In the three successive ages, together with
" their limits at the beginning and end of
" them, are thousands and hundreds dimi-
" nished by one. This aggregate of four ages,
" amounting to twelve thousand divine years, is
" called an age of the Gods; and a thousand
" such divine ages added together must be con-
" sidered as a day of BRAHMA': his night has
" also the same duration. The before men-
" tioned age of the Gods, or twelve thousand
" of their years, multiplied by seventy-one,
" form what is named here below a *Manwan-*
" *tara*. There are *alternate* creations and de-
" structions *of worlds* through innumerable
" *Manwantara's*: the Being Supremely Desira-
" ble performs all this again and again."

Such is the arrangement of infinite time, which the *Hindus* believe to have been revealed from heaven, and which they generally underſtand in a literal ſenſe: it ſeems to have intrinſick marks of being purely aſtronomical; but I will not appropriate the obſervations of others, nor anticipate thoſe in particular, which have been made by two or three of our members, and which they will, I hope, communicate to the ſociety. A conjecture, however, of Mr. PATERSON has ſo much ingenuity in it, that I cannot forbear mentioning it here, eſpecially as it ſeems to be confirmed by one of the couplets juſt cited: he ſuppoſes, that, as a *month* of mortals is a day and night of the Patriarchs from the analogy of its bright and dark halves, ſo, by the ſame analogy, a day and night of mortals might have been conſidered by the ancient *Hindus* as a month of the lower world; and then a year of ſuch months will conſiſt only of twelve days and nights, and thirty ſuch years will compoſe a lunar year of mortals; whence he ſurmiſes, that the *four million three hundred and twenty thouſand* years, of which the four *Indian* ages are ſuppoſed to conſiſt, mean only years of twelve days; and, in fact, that ſum, divided by *thirty*, is reduced to *an hundred and forty-four thouſand:* now *a thouſand four hundred and forty* years are one *pada*, a period in the

Hindu aſtronomy, and that ſum, multiplied by *eighteen*, amounts preciſely to *twenty-five thouſand nine hundred and twenty*, the number of years in which the fixed ſtars appear to perform their long revolution eaſtward. The laſt mentioned ſum is the product alſo of *an hundred and forty-four*, which, according to M. BAILLY, was an old *Indian* cycle, into *an hundred and eighty*, or the *Tartarian* period, called *Van*, and of *two thouſand eight hundred and eighty* into *nine*, which is not only one of the lunar cycles, but conſidered by the *Hindus* as a myſterious number and an emblem of Divinity, becauſe, if it be multiplied by any other whole number, the ſum of the figures in the different products remains, always nine, as the Deity, who appears in many forms, continues One immutable eſſence. The important period of *twenty-five thouſand nine hundred and twenty* years is well known to ariſe from the multiplication of *three hundred and ſixty* into *ſeventy-two*, the number of years in which a fixed ſtar ſeems to move through a degree of a great circle; and, although M. LE GENTIL aſſures us, that the modern *Hindus* believe a complete revolution of the ſtars to be made in *twenty-four thouſand* years, or *fifty-four* ſeconds of a degree to be paſſed in one year, yet we may have reaſon to think. that the old *Indian* aſtronomers

had made a more accurate calculation, but concealed their knowledge from the people under the veil of *fourteen* MENWANTARA's, *seventy-one* divine ages, compound cycles, and years of different ſorts, from thoſe of BRAHMA' to thoſe of *Pátála*, or the *infernal regions*. If we follow the analogy ſuggeſted by MENU, and ſuppoſe only a day and night to be called a *year*, we may divide the number of years in a divine age by *three hundred and ſixty*, and the quotient will be *twelve thouſand*, or the number of his *divine years* in one age; but, conjecture apart, we need only compare the two periods 4320000 and 25920, and we ſhall find, that among their common diviſors, are 6, 9, 12, &c. 18, 36, 72, 144, &c. which numbers with their ſeveral multiples, eſpecially in a decuple progreſſion, conſtitute ſome of the moſt celebrated periods of the *Chaldeans*, *Greeks*, *Tartars*, and even of the *Indians*. We cannot fail to obſerve, that the number 432, which appears to be the baſis of the *Indian* ſyſtem, is a 60th part of 25920, and, by continuing the compariſon, we might probably ſolve the whole enigma. In the preface to a *Váránes* Almanack I find the following wild ſtanza: "A *thouſand* Great-Ages are a day of "BRAHMA; a *thouſand* ſuch days are an *In-*"*dian* hour of VISHNU; *ſix hundred thouſand* "ſuch hours make a period of RUDRA; and a

" million of *Rudra's* (or *two quadrillions five*
" *hundred and ninety-two thouſand trillions of lu-*
" *nar years*), are but a *ſecond* to the Supreme
" Being." The *Hindu* theologians deny the concluſion of the ſtanza to be orthodox: " *Time*, " they ſay, *exiſts not at all with* GOD;" and they adviſe the Aſtronomers to mind their own buſineſs without meddling with theology. The aſtronomical verſe, however, will anſwer our preſent purpoſe; for it ſhows, in the firſt place, that cyphers are added at pleaſure to ſwell the periods; and if we take ten cyphers from a *Rudra*, or divide by ten thouſand millions, we ſhall have a period of 259200000 years, which, divided by 60 (the uſual diviſor of *time* among the *Hindus*) will give 4320000, or a Great Age, which we find ſubdivided in the proportion of 4, 3, 2, 1, from the notion of *virtue* decreaſing arithmetically in the *golden*, *ſilver*, *copper*, and *earthen*, ages. But, ſhould it be thought improbable, that the *Indian* aſtronomers in very early times had made more accurate obſervations than thoſe of *Alexandria*, *Bagdád*, or *Marágbah*, and ſtill more improbable that they ſhould have relapſed without apparent cauſe into error, we may ſuppoſe, that they formed their divine age by an arbitrary multiplication of 24,000 by 180 according to M. LE GENTIL, or of 21600 by 200 according to the comment

on the *Súrya Siddhánta*. Now, as it is *hardly* poſſible, thatſuch coincidences ſhould be accidental, we may hold it *nearly* demonſtrated, that the period of a *divine age* was at firſt merely aſtronomical, and may conſequently reject it from our preſent inquiry into the hiſtorical or civil chronology of *India*. Let us, however, proceed to the avowed opinions of the *Hindus*, and ſee, when we have aſcertained their ſyſtem, whether we can reconcile it to the courſe of nature and the common ſenſe of mankind.

The aggregate of their four ages they call a divine age, and believe that, in every thouſand ſuch ages, or in every *day* of BRAHMA', *fourteen* MENU's are ſucceſſively inveſted by him with the ſovereignty of the earth: each MENU, they ſuppoſe, tranſmits his empire to his ſons and grand ſons during a period of ſeventy-one divine ages; and ſuch a period they name a *Manwantara*; but, ſince *fourteen* multiplied by *ſeventy-one* are not quite a *thouſand*, we muſt conclude, that *ſix divine ages* are allowed for intervals between the *Manwantara's*, or for the twilight of BRAHMA"s day. Thirty ſuch days, or *Calpas*, conſtitute, in their opinion, *a month* of BRAHMA'; twelve ſuch months, one of his years; and an hundred ſuch years, his *age*; of which age they aſſert, that fifty years have elapſed. We are now then, according to the

Hindus, in the firſt day or *Calpa* of the firſt month of the fifty-firſt year of BRAHMA's age, and in the twenty-eighth divine age of the ſeventh *Manwantara*, of which divine age the *three firſt* human ages have paſſed, and *four thouſand eight hundred and eighty-eight* of the *fourth*.

In the preſent day of BRAHMA', the firſt MENU was ſurnamed SWA'YAMBHUVA, or *Son of the Self-exiſtent*: and it is He, by whom the *Inſtitutes of Religious and Civil Duties* are ſuppoſed to have been delivered: in his time the Deity deſcended at a *Sacrifice*, and, by his wife SATARU'PA', he had two diſtinguiſhed ſons, and three daughters. This pair was created, for the multiplication of the human ſpecies, after that new creation of the world, which the *Bráhmans* call *Pádmacalpíya*, or the *Lotos*-creation.

If it were worth while to calculate the age of MENU's Inſtitutes, according to the *Bráhmans*, we muſt multiply four million three hundred and twenty thouſand by ſix times ſeventy-one, and add to the product the number of years already paſt in the ſeventh *Manwantara*. Of the five MENU's, who ſucceeded him, I have ſeen little more than the names; but the *Hindu* writings are very diffuſe on the life and poſterity of the *ſeventh* MENU, ſurnamed VAIVASWATA, or *Child of the Sun*: he is ſuppoſed to have had ten ſons, of whom the eldeſt was ICSHWA'CU;

and to have been accompanied by ſeven *Riſhi*'s, or holy perſons, whoſe names were, CASYAPA, ATRI, VASISHTHA, VISWA'MITRA, GAUTAMA, JAMADAGNI, and BHARADWA'JA; an account, which explains the opening of the fourth chapter of the *Gítà*: "This immutable "ſyſtem of devotion, ſays CRISHNA, I re- "vealed to VIVASWAT, *or the Sun*; VIVAS- "WAT declared it to *his ſon* MENU; MENU "explained it to ICSHWA'CU: thus the Chief "*Riſhi*'s know this ſublime *doctrine* delivered "from one to another."

In the reign of this *Sun-born* Monarch the *Hindus* believe the whole earth to have been drowned, and the whole human race deſtroyed by a flood, except the pious Prince himſelf, the ſeven *Riſhi*'s, and their ſeveral wives; for they ſuppoſe his children to have been born after the deluge. This general *pralaya*, or deſtruction, is the ſubject of the firſt *Purána*, or *Sacred Poem*, which conſiſts of fourteen thouſand Stanzas; and the ſtory is conciſely, but clearly and elegantly, told in the eighth book of the *Bhágawata*, from which I have extracted the whole, and tranſlated it with great care, but will only preſent you here with an abridgement of it. "The demon HAYAGRI'VA having purloined "the *Védas* from the cuſtody of BRAHMA', "while he was repoſing at the cloſe of the

" ſixth *Manwantara*, the whole race of men
" became corrupt, except the ſeven *Rĭſhi*'s, and
" SATYAVRATA, who then reigned in *Dravi-*
" *ra*, a maritime region to the ſouth of *Car-*
" *náta*: this prince was performing his ablutions
" in the river *Crĭtamálà*, when VISHNU ap-
" peared to him in the ſhape of a ſmall fiſh,
" and, after ſeveral augmentations of bulk in
" different waters, was placed by SATYAVRATA
" in the ocean, where he thus addreſſed his
" amazed votary: ' In *ſeven* days all creatures
' who have offended me ſhall be deſtroyed by
' a deluge, but thou ſhalt be ſecured in a capa-
' cious veſſel miraculouſly formed: take there-
' fore all kinds of medicinal herbs and eſculent
' grain for food, and, together with the ſeven
' holy men, your reſpective wives, and pairs of
' all animals, enter the ark without fear; then
' ſhalt thou know God face to face, and all thy
' queſtions ſhall be anſwered.' Saying this, he
difappeared; and, after ſeven days, the ocean
" began to overflow the coaſts, and the earth to
" be flooded by conſtant ſhowers, when SATY-
" AVRATA, meditating on the Deity, ſaw a
" large veſſel moving on the waters: he entered
" it, having in all reſpects conformed to the in-
" ſtructions of VISHNU; who, in the form of a
" vaſt fiſh, ſuffered the veſſel to be tied with
" a great ſea ſerpent, as with a cable, to his mea-

" ſureleſs horn. When the deluge had ceaſed,
" VISHNU ſlew the demon, and recovered the
" *Véda's*, inſtructed SATYAVRATA in divine
" knowledge, and appointed him the ſeventh
" MENU, by the name of VAIVASWATA."
Let us compare the two *Indian* accounts of the *Creation* and the *Deluge* with thoſe delivered by MOSES. I is not made a queſtion in this tract, whether the firſt chapters of *Geneſis* are to be underſtood in a literal, or merely in an allegorical, ſenſe: the only points before us are, whether the creation deſcribed by the *firſt* MENU, which the *Bráhmans* call that of the *Lotos*, be not the ſame with that recorded in our Scripture, and whether the ſtory of the *ſeventh* MENU be not one and the ſame with that of NOAH. I propoſe the queſtions, but affirm nothing; leaving others to ſettle their opinions, whether ADAM be derived from *ádim*, which in *Sanſcrit* means the *firſt*, or MENU from NUH, the true name of the Patriarch; whether the *Sacrifice*, at which GOD is believed to have deſcended, allude to the offering of ABEL; and, on the whole, whether the two MENU's can mean any other perſons than the great progenitor, and the reſtorer, of our ſpecies.

On a ſuppoſition, that VAIVASWATA, or *Sun-born*, was the NOAH of Scripture, let us proceed to the *Indian* account of his poſterity,

which I extract from the *Puránárt'haprecás'a*, or *The Puráná's Explained*, a work lately compoſed in *Sanſcrit* by RA'DHA'CA'NTA SARMAN, a *Pandit* of extenſive learning and great fame among the *Hindus* of this province. Before we examine the genealogies of kings, which he has collected from the *Puráná's*, it will be neceſſary to give a general idea of the *Avatára's*, or *Deſcents*, of the Deity: the *Hindus* believe innumerable ſuch deſcents or ſpecial interpoſitions of providence in the affairs of mankind; but they reckon *ten* principal *Avatára's* in the current period of four ages; and all of them are deſcribed, in order as they are ſuppoſed to occur, in the following Ode of JAYADE'VA, the great Lyrick Poet of *India*.

1. "Thou recovereſt the *Véda* in the water "of the ocean of deſtruction, *placing it* joy- "fully in the boſom of an ark fabricated *by* "*thee*; O CE'SAVA, aſſuming the body of a "*fiſh*: be victorious, O HERI, lord of the "Univerſe!

2. "The earth ſtands firm on thy im- "menſely broad back, which grows larger from "the callus occaſioned by bearing that vaſt bur- "den, O CE'SAVA, aſſuming the body of a "*tortoiſe*: be victorious, O HERI, lord of the "Univerſe!

3. "The earth, placed on the point of thy

" tuſk, remains fixed like the figure of a black
" antelope on the moon, O CE'SAVA, aſſuming
" the form of a *boar:* be victorious, O HERI,
" lord of the Univerſe!"

4. The claw with a ſtupendous point, on the exquiſite lotos of thy lion's paw, is the black bee, that ſtung the body of the embowelled HIRANYACASIPU, O CE'SAVA, aſſuming the form of a *man-lion:* be victorious, O HERI, lord of the Univerſe!

5. By thy power thou beguileſt BALI, O thou miraculous dwarf, thou purifier of men with the water (of *Gangà*) ſpringing from thy feet, O CE'SAVA, aſſuming the form of a *dwarf:* be victorious, O HERI, lord of the Univerſe!

6. Thou batheſt in pure water, conſiſting of the blood of *Cſhatriya's*, the world, whoſe offences are removed and who are relieved from the pain of other births, O CE'SAVA, aſſuming the form of PARAS'U-RA'MA: be victorious, O HERI, lord of the Univerſe!

7. With eaſe to thyſelf, with delight to the Genii of the eight regions, thou ſcattereſt on all ſides in the plain of combat the demon with ten heads, O CE'SAVA, aſſuming the form of RA'MA-CHANDRA: be victorious. O HERI, lord of the Univerſe!

8. Thou weareſt on thy bright body a mantle ſhining like a blue cloud, or like the water of

Yamunà tripping toward thee through fear of thy furrowing *plough ſhare*, O CE'SAVA, aſſuming the form of BALA-RA'MA: be victorious, O HERI, lord of the Univerſe!

9. Thou blameſt (oh, wonderful!) the whole *Véda*, when thou ſeeſt, O kind-hearted, the ſlaughter of cattle preſcribed for ſacrifice, O CE'SAVA, aſſuming the body of BUDDHA: be victorious, O HERI, lord of the Univerſe!

10. For the deſtruction of all the impure thou draweſt thy cimeter like a blazing comet (how tremendous!) O CE'SAVA, aſſuming the body of CALCI: be victorious, O HERI, lord of the Univerſe!

Theſe ten *Avatára's* are by ſome arranged according to the thouſands of divine years in each of the four ages, or in an arithmetical proportion from four to one; and, if ſuch an arrangement were univerſally received, we ſhould be able to aſcertain a very material point in the *Hindu* Chronology; I mean the birth of BUDDHA, concerning which the different *Pandits*, whom I have conſulted, and the ſame *Pandits* at different times, have expreſſed a ſtrange diverſity of opinion. They all agree, that CALCI is yet to come, and that BUDDHA was the laſt conſiderable incarnation of the Deity; but the aſtronomers at *Varánes* place him in the *third* age, and RA'DHA'CA'NT inſiſts, that he ap-

peared after the *thouſandth* year of the *fourth:* the learned and accurate author of the *Dabiſtán*, whoſe information concerning the *Hindus* is wonderfully correct, mentions an opinion of the *Pandits*, with whom he had converſed, that BUDDHA began his career *ten* years before the cloſe of the third age; and GO'VERDHANA of *Caſhmìr*, who had once informed me, that CRISHNA deſcended *two centuries* before BUDDHA, aſſured me lately, that the *Caſhmírians* admitted an interval of *twenty-four* years (others allow only *twelve*) between thoſe two divine perſons. The beſt authority, after all, is the *Bhágawat* itſelf, in the firſt chapter of which it is expreſsly declared, that "BUDDHA, the ſon "of JINA, would appear at *Cícat'a*, for the "purpoſe of confounding the demons, *juſt at* "*the beginning* of the *Caliyug*." I have long been convinced, that, on theſe ſubjects, we can only reaſon ſatisfactorily from *written* evidence, and that our forenſick rule muſt be invariably applied, *to take the declarations of the* Bráhmans *moſt ſtrongly againſt themſelves*, that is, *againſt their pretenſions to antiquity*; ſo that, on the whole, we may ſafely place BUDDHA *juſt at the beginning* of the *preſent* age: but what is the *beginning* of it? When this queſtion was propoſed to RA'DHACANT, he anſwered: "of a period "compriſing more than four hundred thouſand

" years, the firſt two or three thouſand may " reaſonably be called *the beginning*." On my demanding *written* evidence, he produced a book of ſome authority, compoſed by a learned *Góſwámi*, and entitled *Bhágawatámrita*, or, the *Nectar* of the *Bhágawat*, on which it is a metrical comment; and the couplet which he read from it deſerves to be cited: after the juſt mentioned account of BUDDHA in the text, the commentator ſays,

Ajau vyactah calérabdaſahaſradwitayè gatè,
Múrtih pát' alavernâ'ſya dwibhujà chicurójj'hità.

' He *became* viſible, the-thouſand-and-ſecond-
' year-of-the-Cali-*age*, *being* paſt; his body of-
' a-colour-between-white-and-ruddy, with-two-
' arms, without-hair *on his head*.'

Cícaṭa, named in the text as the birth place of BUDDHA, the *Góſwámi* ſuppoſes to have been *Dhermáranya*, a wood near *Gayà*, where a coloſſal image of that ancient Deity ſtill remains: it ſeemed to me of black ſtone; but, as I ſaw it by torch-light, I cannot be poſitive as to its colour, which may, indeed, have been changed by time.

The *Bráhmans* univerſally ſpeak of the *Bauddhas* with all the malignity of an intolerant ſpirit; yet the moſt orthodox among them conſider BUDDHA himſelf as an incarnation of

VISHNU: this is a contradiction hard to be reconciled; unleſs we cut the knot, inſtead of untying it, by ſuppoſing with GIORGI, that there were *two* BUDDHAS, the younger of whom eſtabliſhed the new religion, which gave ſo great offence in *India*, and was introduced into *China* in the firſt century of our era. The *Caſhmirian* before mentioned aſſerted this fact, without being led to it by any queſtion that implied it; and we may have reaſon to ſuppoſe, that *Buddha* is in truth only a general word for a *Philoſopher:* the author of a celebrated *Sanſcrit* Dictionary, entitled from his name *Amaracóſha*, who was himſelf a *Bauddha*, and flouriſhed in the firſt century before CHRIST, begins his vocabulary with nine words, that ſignify *heaven*, and proceeds to thoſe, which mean *a deity in general*; after which come different *claſſes* of *Gods*, *Demigods*, and *Demons*, all by *generick* names; and they are followed by two very remarkable heads; firſt, (not the *general names* of BUDDHA, but) the names of a *Buddha-in-general*, of which he gives us eighteen, ſuch as *Muni*, *Sáſtrĭ*, *Munindra*, *Vináyaca*, *Samantabhadra*, *Dhermarája*, *Sugata*, and the like; moſt of them ſignificative of *excellence*, *wiſdom*, *virtue*, and *ſanctity*; ſecondly, the names of a-*particular*-*Buddha*-*Muni*-who-deſcended-in-the-family-of-SA'CYA (thoſe are the very words of the original), and his ti-

tles are, *Sácyamuni*, *Sácyaſinha*, *Servárt'haſiddha*, *Saudhódani*, *Gautama*, *Arcabandhu*, or *Kinſman of the Sun*, and *Máyádévíſuta*, or *Child of* MA'YA': thence the author paſſes to the different epithets of particular *Hindu* Deities. When I pointed out this curious paſſage to RA'DHA'CA'NT, he contended, that the firſt eighteen names were *general* epithets, and the following ſeven, *proper names*, or *patronymicks*, of one and the ſame perſon; but RA'MALO'CHAN, my own teacher, who, though not a *Bráhman*, is an excellent ſcholar and a very ſenſible unprejudiced man, aſſured me, that *Buddha* was a *generick* word, like *Déva*, and that the learned author, having exhibited the names of a *Dévatà* in general, proceeded to thoſe of a *Buddha* in general, before he came to particulars: he added, that *Buddha* might mean a *Sage* or a *Philoſopher*, though *Budha* was the word commonly uſed for a mere *wiſe man* without ſupernatural powers. It ſeems highly probable, on the whole, that the BUDDHA, whom JAYADE'VA celebrates in his Hymn, was the *Sácyaſinha*, or *Lion of* SA'CYA, who, though he forbad the ſacrifices of cattle, which the *Véda's* enjoin, was believed to be VISHNU himſelf in a human form, and that another *Buddha*, one perhaps of his followers in a later age, aſſuming his name and character, attempted to overſet the whole

ſyſtem of the *Bráhmans*, and was the cauſe of that perſecution, from which the *Bauddhas* are known to have fled into very diſtant regions. May we not reconcile the ſingular difference of opinion among the *Hindus* as to the time of BUDDHA's appearance, by ſuppoſing that they have confounded the *Two Buddha's*, the firſt of whom was born a few years before the cloſe of the laſt age, and the ſecond, when above a thouſand years of the preſent age had elapſed? We know, from better authorities, and with as much certainty as can juſtly be expected on ſo doubtful a ſubject, the real time, compared with our own era, when the ancient BUDDHA began to diſtinguiſh himſelf; and it is for this reaſon principally, that I have dwelled with minute anxiety on the ſubject of the laſt *Avatàr*.

The *Bráhmans*, who aſſiſted ABU'LFAZL in his curious, but ſuperficial, account of his maſter's Empire, informed him, if the figures in the *Ayíni Acbarì* be correctly written, that a period of 2962 years had elapſed from the birth of BUDDHA to the 40th year of ACBAR's reign, which computation will place his birth in the 1366th year before that of our Saviour; but, when the *Chineſe* government admitted a new religion from *India* in the firſt century of our era, they made particular inquiries concerning the age of the old *Indian* BUDDHA, whoſe birth,

according to COUPLET, they place in the 41ſt year of their 28th cycle, or 1036 years before CHRIST, and they call him, ſays he, FOE the ſon of MOYE or MA'YA'; but M. DE GUIGNES, on the authority of four *Chineſe* Hiſtorians, aſſerts, that FO was born about the year before CHRIST 1027, in the kingdom of *Caſhmír*: GIORGI, or rather CASSIANO, from whoſe papers his work was compiled, aſſures us, that, by the calculation of the *Tibetians*, he appeared only 959 years before the *Chriſtian* epoch; and M. BAILLY, with ſome heſitation, places him 1031 years before it, but inclines to think him far more ancient, confounding him, as I have done in a former tract, with the *firſt* BUDHA, or MERCURY, whom the *Goths* called WODEN, and of whom I ſhall preſently take particular notice. Now, whether we aſſume the medium of the four laſt-mentioned dates, or implicitly rely on the authorities quoted by DE GUIGNES, we may conclude, that BUDDHA was firſt diſtinguiſhed in this country *about a thouſand* years before the beginning of our era; and whoever, in ſo early an age, expects a certain epoch unqualified with *about* or *nearly*, will be greatly diſappointed. Hence it is clear, that, whether the fourth age of the *Hindus* began about *one* thouſand years before CHRIST, accord-

ing to GOVERDHAN's account of BUDDHA's birth, or *two* thouſand, according to that of RA'DHA'CA'NT, the common opinion, that 4888 years of it are now elapſed, is erroneous; and here for the preſent we leave BUDDHA, with an intention of returning to him in due time; obſerving only, that, if the learned *Indians* differ ſo widely in their accounts of the age, when their ninth *Avatàr* appeared in their country, we may be aſſured, that they have no certain Chronology before him, and may ſuſpect the certainty of all the relations concerning even *his* appearance.

The received Chronology of the *Hindus* begins with an abſurdity ſo monſtrous, as to overthrow the whole ſyſtem; for, having eſtabliſhed their period of *ſeventy-one divine ages* as the reign of each *Menu*, yet thinking it incongruous to place a holy perſonage in times of *impurity*, they inſiſt, that the *Menu* reigns only in every *golden* age, and diſappears in the *three human ages* that follow it, continuing to dive and emerge, like a waterfowl, till the cloſe of his *Manwantara*: the learned author of the *Puránárt'hapracáſa*, which I will now follow ſtep by ſtep, mentioned this ridiculous opinion with a ſerious face; but, as he has not inſerted it in his work, we may

take his account of the ſeventh *Menu* accord-
ing to its obvious and rational meaning,
and ſuppoſe, that VAIVASWATA, the ſon of
SU'RYA, the ſon of CASYAPA, or *Uranus*,
the ſon of MARI'CHI, or *Light*: the ſon of
BRAHMA', which is clearly an allegorical
pedigree, reigned in the laſt golden age, or,
according to the *Hindus*, three million eight
hundred and ninety-two thouſand eight hun-
dred and eighty-eight years ago. But they
contend, that he actually reigned on earth
one million ſeven hundred and twenty-eight
thouſand years of mortals, or *four thouſand*
eight hundred years of the Gods; and this
opinion is another monſter ſo repugnant to the
courſe of nature and to human reaſon, that
it muſt be rejected as wholly fabulous, and
taken as a proof that the *Indians* know nothing
of their *Sun-born* MENU, but his name and
the principal event of his life; I mean the
univerſal deluge, of which the *three* firſt *Ava-*
tàr's are merely allegorical repreſentations,
with a mixture, eſpecially in the *ſecond*, of
aſtronomical Mythology.

From this MENU the whole race of men is
believed to have deſcended; for the ſeven *Rĭſhi's*,
who were preſerved with him in the ark, are
not mentioned as fathers of human families;

but, ſince his daughter ILA' was married, as the *Indians* tell us, to the firſt BUDHA, or *Mercury*, the ſon of CHANDRA, or the *Moon*, a male Deity, whoſe father was ATRI, ſon of BRAHMA' (where again we meet with an allegory purely aſtronomical or poetical), his poſterity are divided into two great branches, called the *Children of the Sun* from his own ſuppoſed father, and the *Children of the Moon*, from the parent of his daughter's huſband: the lineal male deſcendants in both theſe families are ſuppoſed to have reigned in the cities of *Ayódhyà*, or *Audh*, and *Pratiſht'hána*, or *Vitóra*, reſpectively till the *thouſandth year of the preſent age*, and the names of all the princes in both lines having been diligently collected by RA'DHA'CA'NT from ſeveral *Purána's*, I exhibit them in two columns arranged by myſelf with great attention.

SECOND AGE.

CHILDREN OF THE

SUN.	MOON.
ICSHWA'CU,	BUDHA,
Vicucſhi,	*Pururavas*,
Cucutſt'ha,	Ayuſh,
Anénas,	Nahuſha,

CHILDREN OF THE

	SUN.	MOON.	
5.	*Prĭt'bu,*	*Yayáti,*	5.
	Viswagándhi,	*Puru,*	
	Chandra,	Janaméjaya,	
	Yuvanás'wa,	Prachinwat,	
	Sráva,	Pravíra,	
10.	Vrihadas'wa,	Menaſyu,	10.
	Dhundhumára	Chárupada,	
	Drĭd''hás'wa,	Sudyu,	
	Heryas'wa,	Bahugava,	
	Nicumbha,	Sanyáti,	
15.	Crĭs'ás'wa,	Ahanyáti,	15.
	Sénajit,	Raudrás'wa,	
	Yuvanás'wa,	Rĭtéyuſh,	
	Màndhátrĭ,	Rantináva,	
	Purucutſa,	Sumati,	
20.	Traſadaſyu,	Aiti,	20.
	Anaraṇya,	*Duſhmanta,*	
	Heryas'wa,	*Bharata,**	
	Praruna,	(Vitat'ha,	
	Trivindhana,	Manyu,	
25.	Satyavrata,	Vrĭhatcſhétra,	25.
	Tris'ancu,	Haſtin,	
	Haris'chandra,	Ajamid''ha,	
	Róhita,	Rĭcſha,	
	Harita,	Samwarana,	
30.	Champa,	*Curu,*	30.

CHILDREN OF THE

	SUN.	MOON.	
	Sudéva,	*Jahnu*,	
	Vijaya,	Surat'ha,	
	Bharuca,	Vidúrat'ha,	
	Vrĭca,	Sárvabhauma,	
35.	Báhuca,	Jayatſéna.	35.
	Sagara,	Rádhica,	
	Aſamanjas,	Ayutáyuſh,	
	Ansumat,	Acródhana,	
	Bhagírat'ha,	Dévátit'hi,	
40.	Sruta,	Rĭcſha,	40.
	Nábha,	*Dilípa*,	
	Sindhudwípa,	Pratípa,	
	Ayutáyuſh,	Sántanu,	
	Rĭtaperna,	*Vichitravírya*,	
45.	Saudáſa,	Pándu,	45.
	Asmaca,	*Yudhiſht'hir*).	
	Múlaca,		
	Dasarat'ha,		
	Aíd'abid'i,		
50.	Viswaſaha,		
	C'hatwánga,		
	Dírghabáhu,		
	Raghu,		
	Aja,		
55.	*Das'arat'ha*,		
	Ra'ma.		

It is agreed among all the *Pandits*, that RA'MA, their *ſeventh* incarnate Divinity, appeared as king of *Ayódhyà* in the *interval* between the *ſilver* and the *brazen* ages; and if we ſuppoſe him to have begun his reign at the very beginning of that interval, ſtill *three thouſand three hundred* years of the Gods, or *a million one hundred and eighty-eight thouſand* lunar years of mortals will remain in the *ſilver* age, during which the *fifty-five* princes between VAIVASWATA and RA'MA muſt have governed the world; but, reckoning *thirty* years for a generation, which is rather too much for a long ſucceſſion of *eldeſt* ſons, as they are ſaid to have been, we cannot, by the courſe of nature, extend the *ſecond* age of the *Hindus* beyond *ſixteen hundred and fifty* ſolar years: if we ſuppoſe them not to have been eldeſt ſons, and even to have lived longer than modern princes in a diſſolute age, we ſhall find only a period of *two thouſand* years; and, if we remove the difficulty by admitting miracles, we muſt ceaſe to reaſon, and may as well believe at once whatever the *Bráhmans* chuſe to tell us.

In the *Lunar* pedigree we meet with another abſurdity equally fatal to the credit of the *Hindu* ſyſtem: as far as the twenty-ſecond degree of deſcent from VAIVASWATA, the ſyn-

chroniſm of the two families appears tolerably regular, except that the Children of the Moon were not all *eldeſt* ſons; for king YAYA'TI appointed the youngeſt of his five ſons to ſucceed him in *India*, and allotted inferior kingdoms to the other four, who had offended him; part of the *Dacſhin* or the *South*, to YADU, the anceſtor of CRISHNA; the north, to ANU; the eaſt to DRUHYA; and the weſt, to TURVASU, from whom the *Pandits* believe, or pretend to believe, in compliment to our nation, that we are deſcended. But of the ſubſequent degrees in the lunar line they know ſo little, that, unable to ſupply a conſiderable interval between BHARAT and VITAT'HA, whom they call his ſon and ſucceſſor, they are under a neceſſity of aſſerting, that the great anceſtor of YUDHISHT'HIR actually reigned *ſeven and twenty thouſand years*; a fable of the ſame claſs with that of his wonderful birth, which is the ſubject of a beautiful *Indian* Drama: now, if we ſuppoſe his life to have laſted no longer than that of other mortals, and admit VITAT'HA and the reſt to have been his regular ſucceſſors, we ſhall fall into another abſurdity; for then, if the generations in both lines were nearly equal, as they would naturally have been, we ſhall find YUDHISHT'HIR, who reigned confeſſedly at the cloſe

of the *brazen* age, nine generations older than RA'MA, before whoſe birth the *ſilver* age is allowed to have ended. After the name of BHARAT, therefore, I have ſet an aſteriſk to denote a conſiderable chaſm in the *Indian* Hiſtory, and have inſerted between brackets, as out of their places, his *twenty-four* ſucceſſors, who reigned, if at all, in the following age immediately before the war of the *Mahábhárat*. The fourth *Avatár*, which is placed in the interval between the *firſt* and *ſecond* ages, and the *fifth* which ſoon followed it, appear to be moral fables grounded on hiſtorical facts: the *fourth* was the puniſhment of an impious monarch by the Deity himſelf *burſting from a marble Column* in the ſhape of a *lion*; and the *fifth* was the humiliation of an arrogant Prince by ſo contemptible an agent as a mendicant *dwarf*. After theſe, and immediately before BUDDHA, come three great warriours all named RA'MA; but it may juſtly be made a queſtion, whether they are not three repreſentations of one perſon, or three different ways of relating the ſame Hiſtory: the firſt and ſecond RA'MAS are ſaid to have been contemporary; but whether all or any of them mean RAMA, the ſon of CU'SH, I leave others to determine. The mother of the ſecond RAMA was named

CAU'SHALYA', which is a derivative of CUSHALA, and, though his father be diſtinguiſhed by the title or epithet of DA'SARAT'HA, ſignifying, that *his War-chariot bore him to all quarters of the world*, yet the name of CUSH, as the *Cáſhmirians* pronounce it, is preſerved entire in that of his ſon and ſucceſſor, and ſhadowed in that of his anceſtor VICUCSHI; nor can a juſt objection be made to this opinion from the naſal *Arabian* vowel in the word *Râmah* mentioned by MOSES, ſince the very word *Arab* begins with the ſame letter, which the *Greeks* and *Indians* could not pronounce; and they were obliged, therefore, to expreſs it by the vowel, which moſt reſembled it. On this queſtion, however, I aſſert nothing; nor on another, which might be propoſed: "whether the *fourth* and *fifth Avatârs* be "not allegorical ſtories of the two preſumptuous monarchs, NIMROD and BELUS." The hypotheſis, that *government* was firſt eſtabliſhed, *laws* enacted, and *agriculture* encouraged in *India* by RAMA about *three thouſand eight hundred* years ago, agrees with the received account of NOAH's death, and the previous ſettlement of his immediate deſcendents.

LIBRARY

OF THE HINDUS.

THIRD AGE.

SUN.	CHILDREN OF THE MOON.	
	Cus'ha,	
	Atit'hi,	
	Niſhadha,	
	Nabhas,	
5.	Pund'arica,	
	Cſhémadhanwas,	Vitat'ha,
	Dévánica,	Manyu,
	Ahín'agu,	Vrĭhatcſhétra,
	Páripátra,	Haſtin,
10.	Ranach'hala,	Ajamíd''ha,
	Vajranábha,	Rĭcſha,
	Arca,	Samwarana,
	Sugana,	*Curu*,
	Vidhrĭti,	*Jahnu*,
15.	Hiranyanábha,	Surat'ha,
	Puſhya,	Vidúrat'ha,
	Dhrúvaſandhi,	Sárvabhauma,
	Sudersana,	Jayatſéna,
	Agniverna,	Rádhica,
20.	Sighra,	Ayutáyuſh,
	Maru, ſuppoſed to be ſtill alive.	Acródhana,
	Praſus'ruta,	Dévatit'hi,
	Sandhi,	Ricſha,
	Amersana,	Dilípa,
25.	Mahaſwat,	Pratípa,

CHILDREN OF THE

SUN.	MOON.	
Vis'wabháhu,	Sántanu,	
Praſénajit,	Vichitravírya,	
Tacſhaca,	Pándu,	
Vrihadbala,	*Yudhiſht'bira*,	
30. Vrihadran a, Y. B.	*Paricſhit*.	25.
C. 3100.		

Here we have only *nine* and *twenty* princes of the ſolar line between RA'MA and VRIHADRANA excluſively; and their reigns, during the whole *brazen* age, are ſuppoſed to have laſted near *eight hundred* and *ſixty-four thouſand* years, a ſuppoſition evidently againſt nature; the uniform courſe of which allows only a period of *eight hundred* and *ſeventy*, or, at the very utmoſt, of *a thouſand*, years for *twenty-nine* generations. PARI'CSHIT, the great nephew and ſucceſſor of YUDHISHT'HIR, who had recovered the throne from DURYO'DHAN, is allowed without controverſy to have reigned in the interval between the *brazen* and *earthen* ages, and to have died at the ſetting in of the *Caliyug*; ſo that, if the *Pandits* of *Caſhmir* and *Varánes* have made a right calculation of BUDDHA's appearance, the preſent, or *fourth*, age muſt have begun about *a thouſand* years before the birth of CHRIST, and conſequently the reign of ICSHWA'CU, could not have been earlier than *four thouſand* years before that great epoch; and even that date

will, perhaps, appear, when it ſhall be ſtrictly examined, to be near *two thouſand* years earlier than the truth. I cannot leave the third *Indian* age, in which the virtues and vices of mankind are ſaid to have been equal, without obſerving, that even the cloſe of it is manifeſtly fabulous and poetical, with hardly more *appearance* of hiſtorical truth, than the tale of *Troy* or of the *Argonauts*; for YUDHISHT'HIR, it ſeems, was the ſon of DHERMA, the *Genius of Juſtice*; BHI'MA of PAVAN, or the *God of Wind*; ARJUN of INDRA, or the *Firmament*; NACUL and SAHADE'VA, of the two CUMA'RS, the CASTOR and POLLUX of *India*; and BHI'SHMA, their reputed great uncle, was the child of GANGA', or the GANGES, by SA'NTANU, whoſe brother DE'VA'PI is ſuppoſed to be ſtill alive in the city of *Calápa*; all which fictions may be charming embelliſhments of an heroick poem, but are juſt as abſurd in civil Hiſtory, as the deſcent of two royal families from the Sun and the Moon.

FOURTH AGE.

CHILDREN OF THE

SUN.	MOON.
Urucriya,	*Janaméjaya*,
Vatſavrĭddha,	*Satánica*,
Prativyóma,	Sahaſránica,
Bhánu,	As'wamédhaja,

CHILDREN OF THE SUN.		CHILDREN OF THE MOON.	
5.	Déváca,	Asímacrĭſhna,	5.
	Sahadéva,	Némichacra,	
	Víra,	Upta,	
	Vr hadas'wa,	Chitrarat'ha,	
	Bhánumat,	Suchirat'ha,	
10.	Pratícás'wa,	Dhrĭtimat,	10.
	Supratíca,	Suſhéna,	
	Marudéva,	Sunít'ha,	
	Sunacſhatra,	Nrĭchacſhuh,	
	Puſhcara,	Suc'hinala,	
15.	Antaríclha,	Paripłava,	15.
	Sutapas,	Sunaya,	
	Amitrajit,	Médhávin,	
	Vrĭhadrája,	Nrĭpanjaya,	
	Barhi,	Derva,	
20.	Crĭtanjaya,	Timi,	20.
	Ran'anjaya,	Vrĭhadrat'ha,	
	Sanjaya,	Sudáſa,	
	Slócya,	Satánica,	
	Suddhóda,	Durmadana,	
25.	Lángalada,	Rahínara,	25.
	Praſénajit,	Dand'apán'i,	
	Cſhudraca,	Nimi,	
	Sumitra, Y. B. C. 2100.	Cſhémaca.	

In both families, we ſee, *thirty* generations are reckoned from YUDHISHT'HIR and from

VRIHADBALA his contemporary (who was killed, in the war of *Bhárat*, by ABHIMANYU, ſon of ARJUN and father of PARI'CSHIT), to the time, when the *Solar* and *Lunar* dynaſties are believed to have become extinct in the preſent divine age; and for theſe generations the *Hindus* allot a period of *one thouſand* years only, or a *hundred* years for *three* generations; which calculation, though probably too large, is yet moderate enough, compared with their abſurd accounts of the preceding ages: but they reckon exactly the ſame number of years for *twenty* generations only in the family of JARA'SANDHA, whoſe ſon was contemporary with YUDHIST'HIR, and founded a new dynaſty of princes in *Magadha*, or *Bahàr*; and this exact coincidence of the time, in which the three races are ſuppoſed to have been extinct, has the appearance of an artificial chronology, formed rather from imagination than from hiſtorical evidence; eſpecially as twenty kings, in an age comparatively modern, could not have reigned a thouſand years. I, nevertheleſs, exhibit the liſt of them as a curioſity; but am far from being convinced, that all of them ever exiſted: that, if they did exiſt, they could not have reigned more than *ſeven hundred* years, I am fully-perſuaded by the courſe of nature and the concurrent opinion of mankind.

KINGS of MAGADHA.

	Sahadéva,	Suchi,	
	Márjári,	Cſhéma,	
	Srutaſravas,	Suvrata,	
	Ayutáyuſh,	Dhermaſútra,	
5.	Niramitra,	Srama,	15.
	Sunacſhatra,	Drĭd''haſéna,	
	Vrihetſéna,	Sumati,	
	Carmajit,	Súbala,	
	Srutanjaya,	Sunída,	
10.	Vipra,	Satyajit,	20.

PURANJAŸA, ſon of the twentieth king, was put to death by his miniſter SUNACA, who placed his own ſon PRADYO'TA on the throne of his maſter; and this revolution conſtitutes an epoch of the higheſt importance in our preſent inquiry; firſt, becauſe it happened according to the *Bhágawatámrĭta*, two years exactly before BUDDHA'S appearance in the ſame kingdom; next, becauſe it is believed by the *Hindus* to have taken place *three thouſand eight hundred* and *eighty-eight* years ago, or *two thouſand one hundred* years before CHRIST; and, laſtly, becauſe a regular chronology, according to the number of years in each dynaſty, has been eſtabliſhed from the acceſſion of PRADYO'TA to the ſubverſion of the genuine *Hindu* government; and that chronology I will now lay be-

fore you, after obſerving only, that RA'DHA'-CA'NT himſelf ſays nothing of BUDDHA in this part of his work, though he particularly mentions the two preceding *Avatára's* in their proper places.

KINGS OF MAGADHA.

	Y.B.C.
Pradyóta, ...	2100
Pálaca,	
Vis'ác'hayúpa,	
Rájaca,	
Nandiverdhana, 5 reigns = 138 years,	
Sis'unága, ...	1962
Cácaverna,	
Cſhémadherman,	
Cſhétrajnya,	
Vidhiſára, 5.	
Ajátaſatru,	
Darbhaca,	
Ajaya,	
Nandiverdhana,	
Mahánandi, 10 *r* = 360 *y*.	
NANDA, ...	1602

This prince, of whom frequent mention is made in the *Sanſcrit* books, is ſaid to have been

murdered, after a reign of *a hundred years*, by a very learned and ingenious, but paſſionate and vindictive, *Bráhman*, whoſe name was CHA'NACYA, and who raiſed to the throne a man of the *Maurya* race, named CHANDRAGUPTA: by the death of NANDA, and his ſons, the *Cſhatriya* family of PRADYO'TA became extinct.

MAURYA KINGS.

	Y.B.C.
Chandragupta, ...	1502
Várifára,	
As'ócaverdhana,	
Suyas'as,	
Des'arat'ha,	5.
Sangata,	
Sális'úca,	
Sómas'arman,	
Satadhanwas,	
Vrĭhadrat'ha,	10 *r* = 137 *y*.

On the death of the tenth *Maurya* king, his place was aſſumed by his Commander in Chief, PUSHPAMITRA, of the *Sunga* nation or family.

SUNGA KINGS.

	Y.B.C.
Puſhpamitra, ...	1365
Agnimitra,	
Sujyéſht'ha,	

Vaſumitra,
Abhadraca, 5.
Pulinda,
Ghóſha,
Vajramitra,
Bhágavata,
Dévabhúti, 10 *r* = 112 *y*.

The laſt prince was killed by his miniſter VASUDE'VA, of the *Can'n'a* race, who uſurped the throne of *Magadha*.

CANNA KINGS.

	Y.B.C.
Vaſudéva, ...	1253
Bhúmitra,	
Náráyana,	
Suſarman, 4 *r* = 345 *y*.	

A *Súdra*, of the *Andhra* family, having murdered his maſter SUSARMAN, and ſeized the government, founded a new dynaſty of

ANDHRA KINGS.

	Y.B.C.
Balia, ...	908
Críſhna,	
Srís'ántacarna,	
Paurnamáſa,	
Lambódara, 5.	
Vivilaca,	

Méghaſwáta,
Vat'amána,
Talaca,
Sivaſwáti, 10.
Puríſhabhéru,
Sunandana,
Chacóraca,
Bat'aca,
Gómatin, 15.
Purímat,
Médas'iras,
Siraſcand'ha,
Yajnyas'rì,
Vijaya, 20.
Chandrabíja, 21 $r = 456$ y.

After the death of CHANDRABI'JA, which happened, according to the *Hindus*, 396 years before VICRAMA'DITYA, or 452 B. C. we hear no more of *Magadha* as an independent kingdom; but RA'DHA'CA'NT has exhibited the names of *ſeven* dynaſties, in which *ſeventy-ſix* princes are ſaid to have reigned *one thouſand three hundred and ninety-nine* years in *Avabhrĭti*, a town of the *Dacſhin*, or *South*, which we commonly call *Decan:* the names of the ſeven dynaſties, or of the families who eſtabliſhed them, are *Abhíra*, *Gardabhin*, *Canca*, *Yavana*, *Turuſhcara*, *Bhurunda*, *Maula*; of which the *Yavana's*

are by ſome, not generally, ſuppoſed to have been *Ionians*, or *Greeks*, but the *Turuſhcaras* and *Maula's* are univerſally believed to have been *Turcs* and *Moguls*; yet RA'DHA'CA'NT adds: "when the *Maula* race was extinct, five princes, "named *Bhúnanda*, *Bangira*, *Sis'unandi*, *Yas'ó-* "*nandi*, and *Praviraca*, reigned *an hundred and* "*ſix* years (or till the year 1053) in the city of "*Cilacilà*," which, he tells me, he underſtands to be in the country of the *Mahárá ſhtra's*, or *Mabráta's*; and here ends his *Indian* Chronology; for "after PRAVI'RACA, ſays he, this "empire was divided among *Mléch'has*, or Infi- "dels." This account of the *ſeven modern dynaſties* appears very doubtful in itſelf, and has no relation to our preſent inquiry; for their dominion ſeems confined to the *Decan*, without extending to *Magadha*; nor have we any reaſon to believe, that a race of *Grecian* princes ever eſtabliſhed a kingdom in either of thoſe countries: as to the *Moguls*, their dynaſty ſtill ſubſiſts, at leaſt nominally; unleſs that of *Chengiz* be meant, and his ſucceſſors could not have reigned in any part of *India* for the period of *three hundred* years, which is aſſigned to the *Maulas*; nor is it probable, that the word *Turc*, which an *Indian* could have eaſily pronounced and clearly expreſſed in the *Nágarì* letters, ſhould have been corrupted into *Turuſhcara*.

On the whole we may ſafely cloſe the moſt authentick ſyſtem of *Hindu* Chronology, that I have yet been able to procure, with the death of CHANDRABI'JA. Should any farther information be attainable, we ſhall, perhaps, in due time attain it either from books or inſcriptions in the *Sanſcrit* language; but from the materials, with which we are at preſent ſupplied, we may eſtabliſh as indubitable the two following propoſitions; that the *three firſt* ages of the *Hindus* are chiefly *mythological*, whether their mythology was founded on the dark enigmas of their aſtronomers, or on the heroick fictions of their poets, and, that the *fourth*, or *hiſtorical*, age cannot be carried farther back than about two thouſand years before CHRIST. Even in the hiſtory of the preſent age, the generations of men and the reigns of kings are extended beyond the courſe of nature, and beyond the average reſulting from the accounts of the *Bráhmans* themſelves; for they aſſign to *an hundred and forty-two* modern reigns a period of *three thouſand one hundred and fifty-three* years, or about *twenty-two* years to a reign one with another; yet they repreſent only four *Canna* princes on the throne of *Magadha* for a period of *three hundred* and *forty-five* years; now it is even more improbable, that four ſucceſſive kings ſhould have reigned *eighty-ſix years and four*

months each, than that NANDA ſhould have been king a *hundred* years and murdered at laſt. Neither account can be credited; but, that we may allow the higheſt probable antiquity to the *Hindu* government, let us grant, that *three generations* of men were equal on an average to *an hundred* years, and that *Indian* princes have reigned, one with another, *two and twenty:* then reckoning thirty generations from ARJUN, the brother of YUDHISHT'HIRA, to the extinction of his race, and taking the *Chineſe* account of BUDDHA's birth from M. DE GUIGNES, as the moſt authentick medium between ABU'LFAZL and the *Tibetians*, we may arrange the corrected *Hindu* Chronology according to the following table, ſupplying the word *about* or *nearly*, (ſince perfect accuracy cannot be attained and ought not to be required), before every date.

	Y. B. C.
Abhimanyu, *ſon of* ARJUN, . .	2029
Pradyóta, ...	1029
BUDDHA, ...	1027
Nanda, ...	699
Balin, ...	149
VICRAMA'DITYA, . .	56
DE'VAPA'LA, *king of* Gaur, .	23

If we take the date of BUDDHA's appearance from ABU'LFAZL, we muſt place ABHIMANYU

2368 years before CHRIST, unleſs we calculate from the twenty kings of *Magadha*, and allow *ſeven hundred* years inſtead of *a thouſand*, between ARJUN and PRADYO'TA, which will bring us again very nearly to the date exhibited in the table; and, perhaps, we can hardly approach nearer to the truth. As to *Rájà* NANDA, if he really ſat on the throne a whole century, we muſt bring down the *Andhra* dynaſty to the age of VICRAMA'DITYA, who with his feudatories had probably obtained ſo much power during the reign of thoſe princes, that they had little more than a nominal ſovereignty, which ended with CHANDRABI'JA in the *third* or *fourth* century of the *Chriſtian* era; having, no doubt, been long reduced to inſignificance by the kings of *Gaur*, deſcended from GO'PA'LA. But, if the author of the *Dabiſtàn* be warranted in fixing the birth of BUDDHA *ten* years before the *Caliyug*, we muſt thus correct the Chronological Table:

	Y. B. C.
BUDDHA, . .	1027
Paricſhit, . . .	1017
Pradyót (reckoning 20 *or* 30 generations), . .	317 or 17
	Y. A. C.
Nanda, ...	13 or 313

This correction would oblige us to place VICRAMA'DITYA before NANDA, to whom, as all the *Pandits* agree, he was long poſterior; and, if this be an hiſtorical fact, it ſeems to confirm the *Bhágawatámrĭta*, which fixes the beginning of the *Caliyug* about *a thouſand* years before BUDDHA; beſides that BALIN would then be brought down at leaſt to the ſixth and CHANDRABI'JA to the tenth century after CHRIST, without leaving room for the ſubſequent dynaſties, if they reigned ſucceſſively.

Thus have we given a ſketch of *Indian* Hiſtory through the longeſt period fairly aſſignable to it, and have traced the foundation of the *Indian* empire above *three thouſand eight hundred years* from the preſent time; but, on a ſubject in itſelf ſo obſcure, and ſo much clouded by the fictions of the *Bráhmans*, who, to aggrandize themſelves, have deſignedly raiſed their antiquity beyond the truth, we muſt be ſatisfied with probable conjecture and juſt reaſoning from the beſt attainable data; nor can we hope for a ſyſtem of *Indian* Chronology, to which no objection can be made, unleſs the Aſtronomical books in *Sanſcrit* ſhall clearly aſcertain the places of the colures in ſome preciſe years of the hiſtorical age, not by looſe traditions, like that of a coarſe obſervation by CHIRON, who

poſſibly never exiſted (for " he lived, ſays " NEWTON, in the *golden* age," which muſt long have preceded the *Argonautick* expedition), but by ſuch evidence as our aſtronomers and ſcholars ſhall allow to be unexceptionable.

CHRONOLOGICAL TABLE,

ACCORDING TO

One of the HYPOTHESES *intimated in the preceding Tract.*

CHRISTIAN *and* MUSELMAN.	HINDU.	*Years from* 1788 *of our era.*
ADAM,	MENU I. Age I.	5794
NOAH,	MENU II.	4737
Deluge,		4138
Nimrod,	*Hiranyacaſipu*. Age II	4006
Bel,	*Bali*,	3892
RAMA,	RAMA. Age III.	3817
Noah's death,		3787
	Pradyóta,	2817
	BUDDHA. Age IV.	2815
	Nanda,	2487
	Balin,	1937
	Vicramáditya,	1844
	Dévapála,	1811
CHRIST,		1787
	Náráyanpála,	1721
	Saca,	1709
Walìd,		1080
Mahmùd,		786
Chengiz,		548
Taimùr,		391
Babur,		276
Nádirſhàh,		49

A

SUPPLEMENT TO THE ESSAY

ON

INDIAN CHRONOLOGY.

BY

THE PRESIDENT.

OUR ingenious aſſociate Mr. SAMUEL DAVIS, whom I name with reſpect and applauſe, and who will ſoon, I truſt, convince M. BAILLY, that it is very poſſible, for an *European* to tranſlate and explain the *Súrya Siddhánta*, favoured me lately with a copy, taken by his *Pandit*, of the original paſſage, mentioned in his paper on the Aſtronomical Computations of the *Hindus*, concerning the places of the colures in the time of VARA'HA, compared with their poſition in the age of a certain *Muni*, or ancient *Indian* philoſopher; and the paſſage appears to afford evidence of two actual obſervations, which will aſcertain the chronology of the *Hindus*, if not by rigorous demonſtration, at leaſt by a near approach to it.

The copy of the *Várábíſanhitá*, from which

the three pages, received by me, had been tranſcribed, is unhappily ſo incorrect (if the tranſcript itſelf was not haſtily made) that every line of it muſt be disfigured by ſome groſs errour; and my *Pandit*, who examined the paſſage carefully at his own houſe, gave it up as inexplicable; ſo that, if I had not ſtudied the ſyſtem of *Sanſcrit* proſody, I ſhould have laid it aſide in deſpair: but though it was written as proſe, without any ſort of diſtinction or punctuation, yet, when I read it aloud, my ear caught in ſome ſentences the cadence of verſe, and of a particular metre, called *A'ryà*, which is regulated (not by the *number* of ſyllables, like other *Indian* meaſures, but) by the proportion of *times*, or *ſyllabick moments*, in the four diviſions, of which every ſtanza conſiſts. By numbering thoſe moments and fixing their proportion, I was enabled to reſtore the text of VARA'HA, with the perfect aſſent of the learned *Bráhmen*, who attends me; and, with his aſſiſtance, I alſo corrected the comment, written by BHATTO'TPALA, who, it ſeems, was a ſon of the author, together with three curious paſſages, which are cited in it. Another *Pandit* afterwards brought me a copy of the whole original work, which confirmed my conjectural emendations, except in two immaterial ſyllables, and except, that the firſt of the ſix couplets in the text is quoted in

the commentary from a different work entitled *Panchaſiddhántica*: five of them were compoſed by VARA'HA himſelf, and the third chapter of his treatiſe begins with them.

Before I produce the original verſes, it may be uſeful to give you an idea of the *A'ryà* meaſure, which will appear more diſtinctly in *Latin* than in any modern language of *Europe*:

Tigridas, apros, thoas, tyrannos, peſſima monſtra, venemur:
Dic hinnulus, dic lepus male quid egerint graminivori.

The couplet might be ſo arranged, as to begin and end with the cadence of an hexameter and pentameter, ſix *moments* being interpoſed in the middle of the long, and ſeven in that of the ſhort, hemiſtich:

Thoas, apros, tigridas nos *venemur*, pejoreſque tyrannos:
Dic tibi cerva, lepus *tibi dic male quid* egerit herbivorus.

Since the *A'ryà* meaſure, however, may be almoſt infinitely varied, the couplet would have a form completely *Roman*, if the proportion of *ſyllabick inſtants*, in the long and ſhort verſes, were *twenty-four* to *twenty*, inſtead of *thirty* to *twenty-ſeven*:

Venor apros tigridaſque, et, peſſima monſtra, tyrannos:
Cerva mali quid agunt herbivoruſque lepus?

I now exhibit the five ſtanzas of VARA'HA in *European* characters, with an etching of the

two firſt, which are the moſt important, in the original *Dévanágarì:*

As'léſhárdháddācſhinamuttaramayanan ravérdhaniſht'hádyan
Núnan cadáchidásídyénóctan púrva s'aſtréſhu.
Sámpratamayanan ſavituh carcat'acádyan mrĭgáditas'chányat:
Uctábhávè vicrĭtih pratyacſhapericſhanair vyactih.
Dúraſt'hachihnavédyádudayé'ſtamayé'pivà ſahaſránſóh,
Ch'háyápravés'anirgamachihnairvà mandálè mahati.
Aprápya macaramarcò vinivrĭttò hanti ſápárán yámyán,
Carcat'acamaſanpráptò vinivrĭttas'chóttarán ſaindrín.
Uttaramayanamatítya vyávrĭttah cſhémas'aſya vrĭddhicarah,
Pracrĭtiſt'has'chápyévan vicrĭtigatir bhayacriduſhnáns'uh.

Of the five couplets thus exhibited, the following tranſlation is moſt ſcrupulouſly literal:

" Certainly the ſouthern ſolſtice was once in " the middle of *As'léſhà*, the northern in the " firſt *degree* of *Dhaniſht'hà*, by what *is* recorded " in former *Sáſtras*. At preſent one ſolſtice is " in the firſt *degree* of *Carcata*, and the other in " the firſt of *Macara:* that which *is* recorded, " not appearing, a change *muſt have happened*; " *and* the proof ariſes from ocular demonſtra- " tions; *that is*, by obſerving the remote object " and its marks at the riſing or ſetting of the " ſun, or by the marks, in a large *graduated* " circle, of the ſhadow's ingreſs and egreſs. The " ſun, by turning back without having reached " *Macara*, deſtroys the ſouth and the weſt; by " turning back without having reached *Carcata*, " the north and eaſt. By returning, when he

" has juſt paſſed the ſummer ſolſtitial point, he " makes wealth ſecure and grain abundant, " ſince he moves thus according to nature; but " the ſun, by moving unnaturally, excites ter- " rour."

Now the *Hindu* Aſtronomers agree, that the 1ſt *January* 1790 was in the year 4891 of the *Caliyuga*, or their *fourth* period, at the beginning of which, they ſay, the equinoctial points were in the firſt degrees of *Méſha* and *Tulà*; but they are alſo of opinion, that the vernal equinox oſcillates from the third of *Mína* to the twenty-ſeventh of *Méſha* and back again in 7200 years, which they divide into four *pádas*, and conſequently that it moves, in the two intermediate *pádas*, from the firſt to the twenty-ſeventh of *Méſha* and back again in 3600 years; the colure cutting their ecliptick in the firſt of *Méſha*, which coincides with the firſt of *Aſwinì*, at the beginning of every ſuch oſcillatory period. VARA'HA, ſurnamed MIHIRA, or the Sun, from his knowledge of Aſtronomy, and uſually diſtinguiſhed by the title of *Achárya*, or teacher of the *Véda*, lived confeſſedly, when the *Caliyuga* was far advanced; and, ſince by actual obſervation he found the ſolſtitial points in the firſt degrees of *Carcata* and *Macara*, the equinoctial points were at the ſame time in the firſt of *Méſha* and *Tulà*: he lived, therefore, in the year

3600 of the fourth *Indian* period, or 1291 years before 1ſt *January* 1790, that is, about the year 499 of our era. This date correſponds with the *[illegible]* or preceſſion, calculated by the rule of the *Súrya ſiddhánta*; for 19° 21′ 54″ would be the preceſſion of the equinox in 1291 years according to the *Hindu* computation of 54″ annually, which gives us the origin of the *Indian* Zodiack nearly; but by NEWTON's demonſtrations, which agree as well with the phenomena, as the varying denſity of our earth will admit, the equinox recedes about 50″ every year, and has receded 17° 55′ 50″ ſince the time of VARA'HA, which gives us more nearly in our own ſphere the firſt degree of *Méſha* in that of the *Hindus*. By the obſervation recorded in older *Sáſtras*, the equinox had gone back 23° 20′, or about 1680 years had intervened, between the age of the *Muni* and that of the modern aſtronomer: the former obſervation, therefore, muſt have been made about 2971 years before 1ſt *January* 1790, that is, 1181 before CHRIST.

We come now to the commentary, which contains information of the greateſt importance. By former *Sáſtras* are meant, ſays BHATTO'TPALA, the books of PARA'SARA and of other *Munis*; and he then cites from the *Párajari Sanhitá* the following paſſage, which is in mo-

dulated proſe and in a ſtyle much reſembling that of the *Védas*:

Sraviſhtádyát pauſhnárdhántan charah s'is'irò; vaſantah pauſhnárdhát róhinyántan; ſaumáydyádas'léſhárdhántan gríſhmah; právrĭd'as'léſhárdhát haſtántan; chitrádyát jyéſht'hárdhántan s'arat; hémantò jyéſht'hárdhát vaiſhn'avántan.

"The ſeaſon of *Sis'ira* is from the firſt of "*Dhaniſht'hà* to the middle of *Révatì*; that of "*Vaſanta* from the middle of *Révatì* to the end "of *Róhinì*; that of *Gríſhma* from the begin-"ning of *Mrĭgas'iras* to the middle of *As'léſhà*; "that of *Verſhà* from the middle of *As'léſhà* to "the end of *Haſta*; that of *Sarad* from the firſt "of *Chitrà* to the middle of *Jyéſht'hà*; that of "*Hémanta* from the middle of *Jyéſht'hà* to the "end of *Sravanà*."

This account of the ſix *Indian* ſeaſons, each of which is co-extenſive with two ſigns, or four lunar ſtations and a half, places the ſolſtitial points, as VARA'HA has aſſerted, in the firſt degree of *Dhaniſht'hà*, and the middle, or 6° 40′, of *As'léſhà*, while the equinoctial points were in the *tenth* degree of *Bharanì* and 3° 20′ of *Vis'ákhà*; but, in the time of VARA'HA, the ſolſtitial colure paſſed through the 10th degree of *Punarvaſu* and 3° 20′ of *Uttaráſhárà*, while the equinoctial colure cut the *Hindu* ecliptick in the

firſt of *Aſwinì* and 6° 40′ of *Chitrà*, or the *Yóga* and only ſtar of that manſion, which, by the way, is indubitably the *Spike* of the Virgin, from the known longitude of which all other points in the *Indian* Zodiack may be computed. It cannot eſcape notice, that PARA'SARA does not uſe in this paſſage the phraſe *at preſent*, which occurs in the text of VARA'HA; ſo that the places of the colures might have been aſcertained *before* his time, and a conſiderable change might have happened in their true poſition without any change in the phraſes, by which the ſeaſons were diſtinguiſhed; as our popular language in aſtronomy remains unaltered, though the Zodiacal aſteriſms are now removed a whole ſign from the places, where they have left their names: it is manifeſt, nevertheleſs, that PARA'SARA muſt have written *within twelve centuries* before the beginning of our era, and that ſingle fact, as we ſhall preſently ſhow, leads to very momentous conſequences in regard to the ſyſtem of *Indian* hiſtory and literature.

On the compariſon, which might eaſily be made, between the colures of PARA'SAR and thoſe aſcribed by EUDOXUS to CHIRON, the ſuppoſed aſſiſtant and inſtructor of the *Argonauts*, I ſhall ſay very little; becauſe the whole *Argonautick* ſtory (which neither was, accord-

ing to HERODOTUS, nor, indeed, could have been, originally *Grecian*), appears, even when ſtripped of its poetical and fabulous ornaments, extremely diſputable; and, whether it was founded on a league of the *Helladian* princes and ſtates for the purpoſe of checking, on a favourable opportunity, the overgrown power of *Egypt*, or with a view to ſecure the commerce of the *Euxine* and appropriate the wealth of *Colchis*, or, as I am diſpoſed to believe, on an emigration from *Africa* and *Aſia* of that adventurous race, who had firſt been eſtabliſhed in *Chaldea*; whatever, in ſhort, gave riſe to the fable, which the old poets have ſo richly embelliſhed, and the old hiſtorians have ſo inconſiderately adopted, it ſeems to me very clear even on the principles of NEWTON, and on the ſame authorities to which he refer that the voyage of the *Argonauts* muſt have preceded the year, in which his calculations led him to place it. BATTUS built *Cyrene*, ſays our great philoſopher, on the ſite of *Iraſa*, the city of ANTÆUS, in the year 633 before CHRIST; yet he ſoon after calls EURIPYLUS, with whom the *Argonauts* had a conference, king of *Cyrene*, and in both paſſages he cites PINDAR, whom I acknowledge to have been the moſt learned, as well as the ſublimeſt, of poets. Now, if I underſtand PINDAR (which I will not aſſert,

and I neither poſſeſs nor remember at preſent the *Scholia*, which I formerly peruſed) the fourth *Pythian* Ode begins with a ſhort panegyrick on ARCESILAS of *Cyrene*; "Where, ſays the "bard, the prieſteſs, who ſat near the golden "eagles of JOVE, propheſied of old, when "APOLLO was not abſent from his manſion, "that BATTUS, the colonizer of fruitful *Lybia*, "having juſt left the ſacred iſle (*Thera*), "ſhould build a city excelling in cars, on the "ſplendid breaſt of earth, and, *with the ſeven-teenth generation*, ſhould refer to himſelf the "*Therean* prediction of MEDEA, which that "princeſs of the *Colchians*, that impetuous "daughter of ÆETES, breathed from her im-"mortal mouth, and thus delivered to the half-"divine mariners of the warriour JASON." From this introduction to the nobleſt and moſt animated of the *Argonautick* poems, it appears, that *fifteen complete generations* had intervened between the voyage of JASON and the emigration of BATTUS; ſo that, conſidering *three* generations as equal to *an hundred* or *an hundred and twenty* years, which NEWTON admits to be the *Grecian* mode of computing them, we muſt place that voyage at leaſt *five* or *ſix hundred* years before the time fixed by NEWTON himſelf, according to his own computation, for the building of *Cyrene*; that is, *eleven* or *twelve*

hundred and thirty-three years before CHRIST; an age very near on a medium to that of PARASARA. If the poet means afterwards to ſay, as I underſtand him, that ARCESILAS, his contemporary, was the *eighth* in deſcent from BATTUS, we ſhall draw nearly the ſame concluſion, without having recourſe to the unnatural reckoning of *thirty-three* or *forty* years to a generation; for PINDAR was forty years old, when the *Perſians*, having croſſed the *Helleſpont*, were nobly reſiſted at *Thermopylæ* and glorioufly defeated at *Salamis*: he was born, therefore, about the ſixty-fifth *Olympiad*, or five hundred and twenty years before our era; ſo that, by allowing more naturally *ſix* or *ſeven hundred* years to *twenty-three* generations, we may at a medium place the voyage of JASON about one thouſand one hundred and ſeventy years before our Saviour, or about *forty-five* years before the beginning of the *Newtonian* chronology.

The deſcription of the old colures by EUDOXUS, if we implicitly rely on his teſtimony and that of HIPPARCHUS, who was, indiſputably, a great aſtronomer for the age, in which he lived, affords, I allow, ſufficient evidence of ſome rude obſervation about 937 years before the *Chriſtian* epoch; and, if the cardinal points had receded from thoſe colures

36° $29'$ $10''$ at the beginning of the year 1690, and 37°, $52'$ $30''$ on the firſt of *January* in the preſent year, they muſt have gone back 3° $23'$ $20''$ between the obſervation implied by PARA'SAR and that recorded by EUDOXUS; or, in other words, 244 years muſt have elapſed between the two obſervations: but, this diſquiſition having little relation to our principal ſubject, I proceed to the laſt couplets of our *Indian* aſtronomer VARA'HA MIHIRA, which, though merely aſtrological and conſequently abſurd, will give occaſion to remarks of no ſmall importance. They imply, that, when the ſolſtices are not in the firſt degrees of *Carcata* and *Macara*, the motion of the ſun is contrary to nature, and being cauſed, as the commentator intimates, by ſome *utpáta*, or preternatural agency, muſt neceſſarily be productive of misfortune; and this vain idea ſeems to indicate a very ſuperficial knowledge even of the ſyſtem, which VARA'HA undertook to explain; but he might have adopted it ſolely as a religious tenet, on the authority of GARGA, a prieſt of eminent ſanctity, who expreſſes the ſame wild notion in the following couplet:

Yadà nivertatè'práptah ſraviſhtámuttaráyanè,
Aſléſhán dacſhiné'práptaſtadàvidyànmahadbhayan

"When *the ſun* returns, not having reached

" *Dhaniſht'hà* in the northern ſolſtice, *or* not " having reached *As'léſhà* in the ſouthern, then " let *a man* feel great apprehenſion of danger."

PARA'SARA himſelf entertained a ſimilar opinion, that any irregularity in the ſolſtices would indicate approaching calamity: *Yadàpráptò vaiſhnavántam*, ſays he, *udanmárgè prepadyatè, dacſhiné aſléſhám và mahábhayáya*, that is, " When, having reached the end of *Sravanà*, " in the northern path, or half of *As'léſhà* in " the ſouthern, he ſtill advances, *it is* a cauſe of " great fear." This notion poſſibly had its riſe, before the regular preceſſion of the cardinal points had been obſerved; but we may alſo remark, that ſome of the lunar manſions were conſidered as inauſpicious, and others as fortunate: thus MENU, the firſt *Indian* lawgiver, ordains, that certain rites ſhall be performed under the influence of a happy *Nacſhatra*; and, where he forbids any female name to be taken from a conſtellation, the moſt learned commentator gives *Ardra* and *Révatì* as examples of ill omened names, appearing by deſign to ſkip over others, that muſt firſt have occurred to him. Whether *Dhaniſht'hà* and *As'léſhà* were inauſpicious or proſperous, I have not learned; but, whatever might be the ground of VARA'HA's aſtrological rule, we may collect from his aſtronomy, which was grounded on obſervation,

that the ſolſtice had receded *at leaſt* 23° 20′ between his time and that of PARA'SARA; for, though he refers his poſition to the *ſigns*, inſtead of the *lunar manſions*, yet all the *Pandits*, with whom I have converſed on the ſubject, unanimouſly aſſert, that the firſt degrees of *Méſha* and *Aſwinì* are coincident: ſince the two ancient ſages name only the lunar aſteriſms, it is probable, that the ſolar diviſion of the Zodiack into twelve ſigns was not generally uſed in their days; and we know from the comment on the *Súrya Siddhánta*, that the lunar month, by which all religious ceremonies are ſtill regulated, was in uſe before the ſolar. When M. BAILLY aſks, "why the *Hindus* eſtabliſhed the begin-
"ning of the preceſſion, according to their ideas
"of it, in the year of CHRIST 499," to which his calculations alſo had led him, we anſwer, becauſe *in that year* the vernal equinox was found by obſervation in the origin of their ecliptick; and ſince they were of opinion, that it muſt have had the ſame poſition in the firſt year of the *Caliyuga*, they were induced by their erroneous theory to fix the beginning of their fourth period 3600 years before the time of VARA'HA, and to account for PARA'SARA'S obſervation by ſuppoſing an *utpáta*, or *prodigy*.

To what purpoſe, it may be aſked, have we aſcertained the age of the *Munis?* Who was

PARA'SARA? Who was GARGA? With whom were they contemporary, or with whoſe age may theirs be compared? What light will theſe inquiries throw on the hiſtory of *India* or of mankind? I am happy in being able to anſwer thoſe queſtions with confidence and preciſion.

All the *Bráhmens* agree, that only one PARA'SARA is named in their ſacred records; that he compoſed the aſtronomical book before-cited, and a law-tract, which is now in my poſſeſſion; that he was the grandſon of VASISHT'HA, another aſtronomer and legiſlator, whoſe works are ſtill extant, and who was the preceptor of RA'MA, king of *Ayódhyà*; that he was the father of VYA'SA, by whom the *Védas* were arranged in the form, which they now bear, and whom CRISHNA himſelf names with exalted praiſe in the *Gítà*; ſo that, by the admiſſion of the *Pandits* themſelves, we find only three generations between two of the RA'MAS, whom they conſider as incarnate *portions* of the divinity; and PARA'SAR might have lived till the beginning of the *Caliyuga*, which the miſtaken doctrine of an oſcillation in the cardinal points has compelled the *Hindus* to place 1920 years too early. This errour, added to their fanciful arrangement of the four ages, has been the ſource of many abſurdities; for they inſiſt, that VA'L-

MIC, whom they cannot but allow to have been contemporary with RA'MACHANDRA, lived in the age of VYA'SA, who conſulted him on the compoſition of the *Mahábhárat*, and who was perſonally known to BALARA'MA, the brother of CRISHNA: when a very learned *Bráhmen* had repeated to me an agreeable ſtory of a converſation between VA'LMIC and VYA'SA, I expreſſed my ſurpriſe at an interview between two bards, whoſe ages were ſeparated by a period of 864,000 years; but he ſoon reconciled himſelf to ſo monſtrous an anachroniſm, by obſerving that the longevity of the *Munis* was preternatural, and that no limit could be ſet to divine power. By the ſame recourſe to miracles or to prophecy, he would have anſwered another objection equally fatal to his chronological ſyſtem: it is agreed by all, that the lawyer YA'GYAWALCYA was an attendant on the court of JANACA, whoſe daughter SI'TA was the conſtant, but unfortunate, wife of the great RA'MA, the hero of VA'LMIC's poem; but that lawyer himſelf, at the very opening of his work, which now lies before me, names both PARA'SAR and VYA'SA among twenty authors, whoſe tracts form the body of original *Indian* law. By the way, ſince VASISHT'HA is more than once named in the *Mánaviſanhità*, we may be certain, that the laws aſcribed to MENU, in whatever age they

might have been firſt promulgated, could not have received the form, in which we now ſee them, above *three thouſand* years ago. The age and functions of GARGA lead to conſequences yet more intereſting: he was confeſſedly the *puróhita*, or officiating prieſt, of CRISHNA himſelf, who, when only a herdſman's boy at *Mat'hurà*, revealed his divine character to GARGA, by running to him with more than mortal benignity on his countenance, when the prieſt had invoked NA'RA'YAN. His daughter was eminent for her piety and her learning, and the *Bráhmans* admit, without conſidering the conſequence of their admiſſion, that ſhe is thus addreſſed in the *Véda* itſelf: *Yata úrdhwan nò và ſamópi*, GA'RGI, *éſha ádityò dyámúrdhanan tapati, dyà và bhúmin tapati, bhúmyà ſubhran tapati, lócán tapati, antaran tapatyanantaran tapati*; or, "That ſun, O daughter of GARGA, than which "nothing is higher, to which nothing is equal, "enlightens the ſummit of the ſky; with the "ſky enlightens the earth; with the earth en- "lightens the lower worlds; enlightens the "higher worlds, enlightens other worlds; it "enlightens the breaſt, enlightens all beſides "the breaſt." From theſe facts, which the *Bráhmans* cannot deny, and from theſe conceſſions, which they unanimouſly make, we may reaſonably infer, that if VYA'SA was not the

compoſer of the *Védas*, he added at leaſt ſomething of his own to the ſcattered fragments of a more ancient work, or perhaps to the looſe traditions, which he had collected; but, whatever be the comparative antiquity of the *Hindu* ſcriptures, we may ſafely conclude, that the *Moſaick* and *Indian* chronologies are perfectly conſiſtent; that MENU, ſon of BRAHMA', was the *A'dima*, or *firſt*, created mortal, and conſequently our ADAM; that MENU, child of the Sun, was preſerved with *ſeven* others, in a *bahitra* or capacious ark, from an univerſal deluge, and muſt, therefore, be our NOAH; that HIRANYACASIPU, the giant *with a golden axe*, and *Vali* or *Bali*, were impious and arrogant monarchs, and, moſt probably, our NIMROD and BELUS; that the three RA'MAS, two of whom were invincible warriors, and the third, not only valiant in war, but the patron of agriculture and *wine*, which derives an epithet from his name, were different repreſentations of the *Grecian* BACCHUS, and either the RA'MA of Scripture, or his colony perſonified, or the Sun firſt adored by his idolatrous family, that a conſiderable emigration from *Chaldea* into *Greece*, *Italy*, and *India*, happened about *twelve* centuries before the birth of our Saviour; that SA'CYA, or SI'SAK, about two hundred years after VYASA, either in perſon or by a colony from *Egypt*, imported into this

country the mild hereſy of the ancient *Bauddhas*; and that the dawn of true *Indian* hiſtory appears only three or four centuries before the *Chriſtian* era, the preceding ages being clouded by allegory or fable.

As a ſpecimen of that fabling and allegorizing ſpirit, which has ever induced the *Bráhmens* to diſguiſe their whole ſyſtem of hiſtory, philoſophy, and religion, I produce a paſſage from the *Bhágavat*, which, however ſtrange and ridiculous, is very curious in itſelf and cloſely connected with the ſubject of this eſſay: it is taken from the fifth *Scandha*, or ſection, which is written in modulated proſe. "There are ſome, "ſays the *Indian* author, who, for the purpoſe "of meditating intenſely on the holy ſon of "VASUDE'VA, imagine yon celeſtial ſphere to "repreſent the figure of that aquatick animal, "which we call *Sis'umára*: its head being "turned downwards, and its body bent in a "circle, they conceive *Dhruva*, or the pole-ſtar, "to be fixed on the point of its tail: on the "middle part of the tail they ſee four ſtars, *Pre-*"*jápati*, *Agni*, *Indra*, *Dherma*, and on its baſe "two others, *Dhátrĭ* and *Vidhátrĭ*: on its "rump are the *Septarſhis*, or ſeven ſtars of the "*Sacata*, or *Wain*; on its back the path of the "Sun, called *Ajavit'hì*, or the *Series of Kids*; "on its belly the *Gangà* of the ſky: *Punarvaſu*

" and *Puſhya* gleam reſpectively on its right and
" left haunches; *A'rdrà* and *As'léſhà* on its right
" and left feet *or fins*; *Abhijit* and *Uttaráſhád'hà*
" in its right and left noſtrils; *Sravanà* and
" *Purváſhad'hà* in its right and left eyes; *Dha-*
" *niſht'hà* and *Múla* on its right and left ears.
" Eight conſtellations, belonging to the ſummer
" ſolſtice, *Magha*, *Púrvap'halgunì*, *Uttarap'hal-*
" *gunì*, *Haſta*, *Chitrà*, *Swátì*, *Viſác'hà*, *Anurádhà*,
" may be conceived in the ribs of its left ſide; and
" as many aſteriſms, connected with the winter
" ſolſtice, *Mrigas'iras*, *Róhinì*, *Crittica*, *Bharanì*,
" *Aſwinì*, *Révatì*, *Uttarabhadrapadà*, *Púrvabha-*
" *drapadà*, may be imagined on the ribs of its
" right ſide in an inverſe order: let *Satabhiſhà*
" and *Jyéſht'hà* be placed on its right and left
" ſhoulders. In its upper jaw is *Agaſtya*, in its
" lower *Yama*; in its mouth the planet *Man-*
" *gala*: in its part of generation, *Sanais'chara*;
" on its hump, *Vrihaſpati*; in its breaſt, the
" Sun; in its heart, *Nárayan*; in its front the
" moon; in its navel, *Us'anas*; on its two nip-
" ples the two *Aſwinas*; in its aſcending and
" deſcending breaths, *Budha*; on its throat,
" *Ráhu*; in all its limbs, *Cétus*, or comets; and
" in its hairs, or briſtles, the whole multitude of
" ſtars." It is neceſſary to remark, that, al-
though the *s'is'umára* be generally deſcribed as
the *ſea-hog*, or *porpoiſe*, whichwe frequently

have ſeen playing in the *Ganges*, yet *ſúſmàr*, which ſeems derived from the *Sanſcrit*, means in *Perſian* a large *lizard*: the paſſage juſt exhibited may nevertheleſs relate to an animal of the cetaceous order, and poſſibly to the dolphin of the ancients. Before I leave the ſphere of the *Hindus*, I cannot help mentioning a ſingular fact: in the *Sanſcrit* language *Rĭcſha* means a *conſtellation* and a *bear*, ſo that *Maharcſha* may denote either a *great bear* or a *great aſteriſm*. Etymologiſts may, perhaps, derive the *Megas arctos* of the *Greeks* from an *Indian* compound ill underſtood; but I will only obſerve, with the wild *American*, that a bear *with a very long tail* could never have occurred to the imagination of any one, who had ſeen the animal. I may be permitted to add, on the ſubject of the *Indian* Zodiack, that, if I have erred, in a former eſſay, where the longitude of the lunar manſions is computed from the firſt ſtar in our conſtellation of the Ram, I have been led into errour by the very learned and ingenious M. BAILLY, who relied, I preſume, on the authority of M. LE GENTIL: the origin of the *Hindu* Zodiack, according to the *Súrya Siddhánta*, muſt be nearly ♈ 19° 21′ 54″, in our ſphere, and the longitude of *Chitrà*, or the Spike, muſt of courſe be 199° 21′ 54″ from the vernal equinox; but, ſince it is difficult by that computation, to ar-

range the twenty-ſeven manſions and their ſeveral ſtars, as they are delineated and enumerated in the *Retnamálà*, I muſt for the preſent ſuppoſe with M. BAILLY, that the *Zodiack* of the *Hindus* had two origins, one conſtant and the other variable; and a farther inquiry into the ſubject muſt be reſerved for a ſeaſon of retirement and leiſure.

NOTE

TO

MR. VANSITTART'S PAPER

ON THE

AFGHANS BEING DESCENDED FROM THE JEWS,

BY THE PRESIDENT.

THIS account of the *Afghàns* may lead to a very intereſting diſcovery. We learn from ESDRAS, that the Ten Tribes, after a wandering journey, came to a country called *Arſareth*; where, we may ſuppoſe, they ſettled: now the *Afghàns* are ſaid by the beſt *Perſian* hiſtorians to be deſcended from the *Jews*; they have traditions among themſelves of ſuch a deſcent; and it is even aſſerted that their families are diſtinguiſhed by the names of *Jewiſh* tribes, although, ſince their converſion to the *Iſlám*, they ſtudiouſly conceal their origin; the *Puſhto* language, of which I have ſeen a dictionary, has a manifeſt reſemblance to the *Chaldaick*; and a conſiderable diſtrict under their dominion is called *Hazáreh*, or *Hazáret*, which might eaſily have been changed into the word uſed by ESDRAS. I ſtrongly recommend an inquiry into the literature and hiſtory of the *Afghàns*.

ON

THE ANTIQUITY

OF

THE INDIAN ZODIACK.

BY THE PRESIDENT.

I ENGAGE to ſupport an opinion (which the learned and induſtrious M. MONTUCLA ſeems to treat with extreme contempt), that the *Indian* diviſion of the Zodiack was not borrowed from the *Greeks* or *Arabs*, but, having been known in this country from time immemorial, and being the ſame in part with that uſed by other nations of the old *Hindu* race, was probably invented by the firſt progenitors of that race before their diſperſion. "The *Indians*, he ſays, "have two diviſions of the Zodiack; one, like "that of the *Arabs*, relating to the moon, and "conſiſting of *twenty-ſeven* equal parts, by "which they can tell very nearly the hour of "the night; another relating to the ſun, and, "like ours, containing twelve ſigns, to which "they have given as many names correſponding "with thoſe, which we have borrowed from "the *Greeks*." All that is true; but he

" ſalt water, all which we name from the four " cardinal points, and in which are many great " peninſulas with innumerable iſlands: they " will tell you, that a dragon's head ſwallows " the moon, and thus cauſes an eclipſe; but we " know, that the ſuppoſed head and tail of the " dragon mean only the nodes, or points formed " by interſections of the ecliptick and the " moon's orbit; in ſhort, they have imagined " a ſyſtem, which exiſts only in their fancy; " but we conſider nothing as true without ſuch " evidence as cannot be queſtioned." I could not perfectly underſtand the old Gymnoſophiſt, when he told me, that the *Rásichacra* or *Circle of Signs* (for ſo he called the Zodiack) was like a *Dhuſtúra* flower; meaning the *Datura*, to which the *Sanſcrit* name has been ſoftened, and the flower of which is conical or ſhaped like a funnel: at firſt I thought, that he alluded to a projection of the hemiſphere on the plane of the colure, and to the angle formed by the ecliptick and equator; but a younger aſtronomer named VINAYACA, who came afterwards to ſee me, aſſured me that they meant only the circular mouth of the funnel, or the baſe of the cone, and that it was uſual among their ancient writers, to borrow from fruits and flowers their appellations of ſeveral plane and ſolid figures.

From the two *Brábmans*, whom I have juſt

named, I learned the following curious particulars; and you may depend on my accuracy in repeating them, ſince I wrote them in their preſence, and corrected what I had written, till they pronounced it perfect. They divide a great circle, as we do, into three hundred and ſixty degrees, called by them *anſas* or *portions*; of which they, like us, allot thirty to each of the twelve ſigns in this order:

Méſha, the Ram.
Vrĭſha, the Bull.
Mit'huna, the Pair.
4. *Carcat'i*, the Crab.
Sinha, the Lion.
Canyà, the Virgin.
Tulà, the Balance.
8. *Vrĭſhchica*, the Scorpion.
Dhanus, the Bow.
Macara, the Sea-Monſter.
Cumbha, the Ewer.
12. *Mína*, the Fiſh.

The figures of the twelve aſteriſms, thus denominated with reſpect to the ſun, are ſpecified, by SRI'PETI, author of the *Retnamálà*, in *Sanſcrit* verſes; which I produce, as my vouchers, in the original with a verbal tranſlation:

Méſhádayó náma ſamánarúpĭ,
Vínágadád'nyam mit'hunam nrĭyugmam,
Pradípas'aſyé dadhatí carábhyám
Návi ſt'hitá várin'i canyacaiva.
Tulá tulábhrĭt pretimánapánir
Dhanur dhanuſhmán hayawat parángah,
Mrĭgánanah ſyán macaró't'ha cumbhah
Scandhé neró rictaghat'am dadhánah,
Anyanyapuchch'hábhimuc'hó hi mínah
Matſyadwayam ſwaſt'halachárinómì.

" The *ram*, *bull*, *crab*, *lion*, and *ſcorpion*, have
" the figures of thoſe five animals reſpectively:
" the *pair* are a damſel playing on a *Vínà* and
" a youth wielding a mace: the *virgin* ſtands
" on a boat in water, holding in one hand a
" lamp, in the other an ear of ricecorn: the *ba-*
" *lance* is held by a weigher with a weight in
" one hand: the *bow* by an archer, whoſe hin-
" der parts are like thoſe of a horſe: the *ſea-*
" *monſter* has the face of an antelope: the *ewer*
" is a waterpot borne on the ſhoulder of a man,
" who empties it: the *fiſh* are two with their
" heads turned to each others tails; and all theſe
" are ſuppoſed to be in ſuch places as ſuit their
" ſeveral natures."

To each of the *twenty-ſeven* lunar ſtations, which they call *nacſhatras*, they allow thirteen *anſas* and one third, or *thirteen degrees twenty minutes*; and their names appear in the order of the ſigns, but without any regard to the figures of them:

Aswinì.	*Maghà.*	Múla.
Bharanì.	Púrva p'halgunì.	Púrváſhádha'.
Critică.	Uttara *p'halgunì.*	Uttaráſhádha.
Róhiní.	Haſta.	*Sravanà.*
Mrĭgaſiras.	*Chitrà.*	Dhaniſhtâ.
A'rdrà.	Swátì.	Satabhiſhà.
Punarvaſu.	*Viſác'hà.*	Púrva *bhadrapadá.*
Puſhya.	Anurádhà.	Uttarabhadrapadá.
9. Aſléſhà.	18. *Jyéſhta'hà.*	27. Révatì.

Between the twenty-firſt and twenty-ſecond conſtellations, we find in the plate three ſtars called *Abhijit*; but they are the laſt quarter of the aſteriſm immediately preceding, or the latter *Aſhár*, as the word is commonly pronounced. A complete revolution of the moon, with reſpect to the ſtars, being made in twenty-ſeven days, odd hours, minutes, and ſeconds, and perfect exactneſs being either not attained by the *Hindus* or not required by them, they fixed on the number twenty-ſeven, and inſerted *Abhijit* for ſome aſtrological purpoſe in their nuptial ceremonies. The drawing, from which the plate was engraved, ſeems intended to repreſent the figures of the twenty-ſeven conſtellations, together with *Abhijit*, as they are deſcribed in three ſtanzas by the author of the *Retnamálá*;

1. Turagamuc'haſadrĭcſham yónirúpam cſhurábham,
Sacat'aſamam at'hain'aſyóttamángéna tulyam,
Man'igrĭhas'ara chacrábháni s álópamam bham,
Savanaſadrĭs'amanyachchátra paryancarúpam.
2. Haſtácárayutam cha mauctícaſamam
chányat praválópamam,
Dhrĭſhyam tórana ſannibham balinibham,
ſatcund'alábham param;
Crudhyatcéſarivicraména ſadrĭs'am,
s'ayyáſamánam param,
Anyad dentiviláſavat ſt'hitamatah
s'rĭngát acavyacti bham.

3. Trivicramábham cha mrĭdangarúpam,
Vrĭttam tatónyadyamalábhwayábham,
Paryancarúpam murajánucáram,
Ityévam aśwádibhachacrarúpam.

" A horſe's head; *yóni* or *bhaga*; a razor; a " wheeled carriage; the head of an antelope; " a gem; a houſe; an arrow; a wheel; an- " other houſe; a bedſtead; another bedſtead; a " hand; a pearl; a piece of coral; a feſtoon of " leaves; an oblation to the Gods; a rich ear- " ring; the tail of a fierce lion; a couch; the " tooth of a wanton elephant, near which is the " kernel of the *śrĭngátaca* nut; the three foot- " ſteps of VISHNU; a tabor; a circular jewel; " a two-faced image; another couch; and a " ſmaller ſort of tabor: ſuch are the figures of " *Aſwinì* and the reſt in the circle of lunar con- " ſtellations."

The *Hindu* draughtſman has very ill repreſented moſt of the figures; and he has tranſpoſed the two *Aſhára*s as well as the two *Bhadrapads*; but his figure of *Abhijit*, which looks like our ace of hearts, has a reſemblance to the kernel of the *trapa*, a curious water-plant deſcribed in a ſeparate eſſay. In another *Sanſcrit* book the figures of the ſame conſtellations are thus varied:

A horſe's head.	A ſtraight tail.	A conch.
Yoni or *bhaga*.	Two ſtars S. to N.	A winnowing fan.
A flame.	Two, N. to S.	Another.

A waggon.	A hand.	An arrow.
A cat's paw.	A pearl.	A tabor.
One bright ſtar.	Red ſaffron.	A circle of ſtars.
A bow.	A feſtoon.	A ſtaff for burdens.
A child's pencil.	A ſnake.	The beam of a balance.
9. A dog's tail.	18. A boar's head.	27. A fiſh.

From twelve of the afteriſms juſt enumerated are derived the names of the twelve *Indian* months in the uſual form of patronymicks; for the *Paurânics*, who reduce all nature to a ſyſtem of emblematical mythology, ſuppoſe a celeſtial nymph to preſide over each of the conſtellations, and feign that the God SO'MA, or *Lunus*, having wedded twelve of them, became the father of twelve *Genii*, or months, who are named after their ſeveral mothers; but the *Jyautiſhicas* aſſert, that, when their lunar year was arranged by former aſtronomers, the moon was at the full in each month on the very day, when it entered the *nacſhatra*, from which that month is denominated. The manner, in which the derivatives are formed, will beſt appear by a compariſon of the months with their ſeveral conſtellations:

A's'wina.	Chaitra.
Cártica.	8. Vaiſác'ha.
Márgas'írſha.	Jyaiſht'ha.
4. Pauſha.	A'ſhára.
Mágha.	Srávana.
P'hálguna.	12. Bhádra.

The third month is alſo called *Agrahâyana* (whence the common word *Agran* is corrupted) from another name of *Mrĭgas'iras*.

Nothing can be more ingenious than the memorial verſes, in which the *Hindus* have a cuſtom of linking together a number of ideas otherwiſe unconnected, and of chaining, as it were, the memory by a regular meaſure: thus by putting *teeth* for thirty-two, *Rudra* for eleven, *ſeaſon* for ſix, *arrow* or *element* for five, *ocean*, *Véda*, or *age*, for four, RA'MA, *fire*, or *quality* for three, *eye*, or CUMA'RA for two, and *earth* or *moon* for one, they have compoſed four lines, which expreſs the number of ſtars in each of the twenty-ſeven aſteriſms.

Vahni tri rĭtwiſhu guné ndu critágnibhúta,
Bánás'winétra s'ara bhúcu yugabdhi rámáh,
Rudrábdhirámagunavédas'atá dwiyugma,
Dentá budhairabhihitáh cramas'ó bhatárah.

That is: "three, three, ſix; five, three, one; "four, three, five; five, two, two; five, one, "one; four, four, three; eleven, four and "three; three, four, a hundred; two, two, "thirty-two: thus have the ſtars of the lunar "conſtellations, in order as they appear, been "numbered by the wife."

If the ſtanza was correctly repeated to me, the *two Aſhárás* are conſidered as one aſteriſm, and

Abhijit as three ſeparate ſtars; but I ſuſpect an error in the third line, becauſe *dwibána* or *two* *and five* would ſuit the metre as well as *bdhirá-ma*; and becauſe there were only three *Védas* in the early age, when, it is probable, the ſtars were enumerated and the technical verſe compoſed.

Two lunar ſtations, or *manſions*, and a quarter are co-extenſive, we ſee, with one ſign; and nine ſtations correſpond with four ſigns: by counting, therefore, thirteen degrees and twenty minutes from the firſt ſtar in the head of the Ram, incluſively, we find the whole extent of *Aſwinì*, and ſhall be able to aſcertain the other ſtars with ſufficient accuracy; but firſt let us exhibit a comparative table of both *Zodiacks*, denoting the manſions, as in the *Váránes* almanack, by the firſt letters or ſyllables of their names:

Months.	Solar Asterisms.	Mansions.
A'ſwin	Méſh	A + bh + c/4
Cártic	Vrĭſh	3c/4 + rò + M/2
A'graháyan	Mit'hun	M/2 + á + 3P/4
Pauſh	Carcat' 4.	P/4 + p + s'l. 9.
Mágh	Sinh	m + PU + U/4
P'hálgun	Canyà	3U/4 + h + ch/2
Chaitr	Tulà	ch/2 + s + 3v/4
Vaiſác'h	Vriſchic 8.	v/4 + a + j 18.

Months.		Sola. Asterisms.	Mansions.
Jaiſht'h	}	Dhan	mú + pù + $\frac{r}{4}$
A'ſhár		Macar	$\frac{3u}{4}$ + S + $\frac{dh}{2}$
Srávan		Cumbh	$\frac{dh}{2}$ + s' + $\frac{S\,pú}{4}$
Bhádr	}	Mín 12.	$\frac{pú}{4}$ + u + r. 27.

Hence we may readily know the ſtars in each manſion, as they follow in order:

Lunar Mansions.	Solar Asterisms.	Stars.
Aſwiní.	Ram.	*Three*, in and near the head.
Bharaní.	———	*Three*, in the tail.
Críticà.	Bull.	*Six*, of the Pleiads.
Róhiní.	———	*Five*, in the head and neck.
Mrĭgaſiras.	Pair.	*Three*, in or near the feet, perhaps in the Galaxy.
A'rdrà.	———	*One*, on the knee.
Punarvaſu.	———	*Four*, in the heads, breaſt and ſhoulder.
Puſhya.	Crab.	*Three*, in the body and claws.
As'léſhà.	Lion.	*Five*, in the face and mane.
Maghà.	———	*Five*, in the leg and haunch.
Púrvap'halgunì.	———	*Two*; one in the tail.
Uttarap'halgunì.	Virgin.	*Two*, on the arm and zone.
Haſta.	———	*Five*, near the hand.
Chitrà.	———	*One*, in the ſpike.
Swáti.	Balance.	*One*, in the N. Scale.
Vis'ác'hà.	———	*Four*, beyond it.
Anurádhà.	Scorpion.	*Four*, in the body.
Jyéſht'hà.	———	*Three*, in the tail.
Múla.	Bow.	*Eleven*, to the point of the arrow.

Lunar Mansions.	Solar Asterisms.	Stars.
Púrváſhára.	———	*Two*, in the leg.
Uttaráſhára.	Sea-monſter.	*Two*, in the horn.
Sravanà.	———	*Three*, in the tail.
Dhaniſht'à.	Ewer.	*Four*, in the arm.
Satabhiſhà.	———	*Many*, in the ſtream.
Púrvabhadrapadà.	Fiſh.	*Two*, in the firſt fiſh.
Uttarabhadrapadà.	———	*Two*, in the cord.
Révatì.	———	*Thirty-two*, in the ſecond fiſh and cord.

Wherever the *Indian* drawing differs from the memorial verſe in the *Retnamálà*, I have preferred the authority of the writer to that of the painter, who has drawn ſome terreſtrial things with ſo little ſimilitude, that we muſt not implicitly rely on his repreſentation of objects merely celeſtial: he ſeems particularly to have erred in the ſtars of *Dhaniſht'à*.

For the aſſiſtance of thoſe, who may be inclined to re-examine the twenty-ſeven conſtellations with a chart before them, I ſubjoin a table of the degrees, to which the *nacſhatras* extend reſpectively from the firſt ſtar in the aſteriſm of *Aries*, which we now ſee near the beginning of the ſign *Taurus*, as it was placed in the ancient ſphere.

N.	D.	M.	N.	D.	M.	N.	D.	M.
I.	13°.	20′.	X.	133°.	20′.	XIX.	253°.	20′.
II.	26°.	40′.	XI.	146°.	40′.	XX.	266°.	40′.
III.	40°.	0′.	XII.	160°.	0′.	XXI.	280°.	0′.
IV.	53°.	20′.	XIII.	173°.	20′.	XXII.	293°.	20′.
V.	66°.	40′.	XIV.	186°.	40′.	XXIII.	306°.	40′.
VI.	80°.	0′.	XV.	200°.	0′.	XXIV.	320°.	0′.
VII.	93°.	20′.	XVI.	213°.	20′.	XXV.	333°.	20′.
VIII.	106°.	40′.	XVII.	226°.	40′.	XXVI.	346°.	40′.
IX.	120°.	0′.	XVIII.	240°.	0′.	XXVII.	360°.	0′.

The aſteriſms of the *firſt* column are in the ſigns of *Taurus*, *Gemini*, *Cancer*, *Leo*; thoſe of the *ſecond*, in *Virgo*, *Libra*, *Scorpio*, *Sagittarius*; and thoſe of the *third*, in *Capricornus*, *Aquarius*, *Piſces*, *Aries*: we cannot err much, therefore, in any ſeries of *three* conſtellations; for, by counting 13° 20′ forwards and backwards, we find the ſpaces occupied by the two extremes, and the intermediate ſpace belongs of courſe to the middlemoſt. It is not meaned, that the diviſion of the *Hindu* Zodiack into ſuch ſpaces is exact to a minute, or that *every* ſtar of each aſteriſm muſt neceſſarily be found in the ſpace to which it belongs; but the computation will be accurate enough for our purpoſe, and no lunar manſion can be very remote from the path of the moon: how Father SOUCIET could dream, that *Viſác'hà* was in the Northern Crown, I can hardly comprehend; but it ſurpaſſes all comprehenſion, that M. BAILLY

ſhould copy his dream, and give reaſons to ſupport it; eſpecially as four ſtars, arranged pretty much like thoſe in the *Indian* figure, preſent themſelves obviouſly near the balance or the ſcorpion. I have not the boldness to exhibit the individual ſtars in each manſion, diſtinguiſhed in BAYER's method by *Greek* letters; becauſe, though I have little doubt, that the five ſtars of *Aſléſhà*, in the form of a wheel, are $\pi, \gamma, \zeta, \mu,'$, of the Lion, and thoſe of *Múla*, $\gamma, \varepsilon, \delta, \zeta, \varphi, \tau, \sigma, \nu, \theta, \xi, \pi$, of the *Sagittary*, and though I think many of the others equally clear, yet, where the number of ſtars in a manſion is leſs than three, or even than four, it is not eaſy to fix on them with confidence; and I muſt wait, until ſome young *Hindu* aſtronomer, with a good memory and good eyes, can attend my leiſure on ſerene nights at the proper ſeaſons, to point out in the firmament itſelf the ſeveral ſtars of all the conſtellations, for which he can find names in the *Sanſcrit* language: the only ſtars, except thoſe in the *Zodiack*, that have yet been diſtinctly named to me, are the *Septarſhi*, *Dhruva*, *Arundhatì*, *Viſhnupad*, *Mátrimandel*, and, in the ſouthern hemiſphere, *Agaſtya*, or *Canopus*. The twenty-ſeven *Yóga* ſtars, indeed, have particular names, in the order of the *nacſhatras*, to which they belong; and ſince we learn, that the *Hindus*

have determined *the latitude, longitude, and right aſcenſion of each*, it might be uſeful to exhibit the liſt of them: but at preſent I can only ſubjoin the names of twenty-ſeven *Yógas*, or diviſions of the Ecliptick.

Viſhcambha.	*Ganda.*	*Parigha.*
Príti.	*Vriddhi.*	*Siva.*
Áyuſhmat.	*Dhruva.*	*Siddha.*
Saubhágya.	*Vyágháta.*	*Sádhya.*
Sóbhana.	*Herſhana.*	*Subha.*
Atiganda.	*Vajra.*	*Sucra.*
Sucarmman.	*Aſrij.*	*Brábman.*
Dhríti.	*Vyatipáta.*	*Indra.*
Súla.	*Varíyas.*	*Vaidhríti.*

Having ſhown in what manner the *Hindus* arrange the *Zodiacal* ſtars with reſpect to the ſun and moon, let us proceed to our principal ſubject, *the antiquity of that double arrangement*. In the firſt place, the *Bráhmans* were always too proud to borrow their ſcience from the *Greeks*, *Arabs*, *Moguls*, or any nation of *Mléch-ch'has*, as they call thoſe, who are ignorant of the *Védas*, and have not ſtudied the language of the Gods: they have often repeated to me the fragment of an old verſe, which they now uſe proverbially, *na níchò yavanátparah*, or *no baſe creature can be lower than a Yavan*; by which name they formerly meant an *Ionian* or *Greek*, and now mean a *Mogul*, or, generally, a *Muſel-*

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man. When I mentioned to different *Pandits*, at ſeveral times and in ſeveral places, the opinion of MONTUCLA, they could not prevail on themſelves to oppoſe it by ſerious argument; but ſome laughed heartily; others, with a ſarcaſtick ſmile, ſaid it was a *pleaſant imagination*; and all ſeemed to think it a notion bordering on phrenſy. In fact, although the figures of the twelve *Indian* ſigns bear a wonderful reſemblance to thoſe of the *Grecian*, yet they are too much varied for a mere copy, and the nature of the variation proves them to be original; nor is the reſemblance more extraordinary than that, which has often been obſerved, between our *Gothick* days of the week and thoſe of the *Hindus*, which are dedicated to the ſame luminaries, and (what is yet more ſingular) revolve in the ſame order: *Ravi*, the Sun; *Sóma*, the Moon; *Mangala*, Tuiſco; *Budha*, Woden; *Vrihaſpati*, Thor; *Sucra*, Freya; *Sani*, Sater; yet no man ever imagined, that the *Indians* borrowed ſo remarkable an arrangement from the *Goths* or *Germans*. On the planets I will only obſerve, that SUCRA, the regent of *Venus*, is, like all the reſt, a *male* deity, named alſo USANAS, and believed to be a ſage of infinite learning; but ZOHRAH, the NA'HI'D of the *Perſians*, is a goddeſs like the FREYA of our *Saxon* progenitors: the drawing, therefore, of the planets,

which was brought into *Bengal* by Mr. JOHNSON. relates to the *Perſian* ſyſtem, and repreſents the genii ſuppoſed to preſide over them, exactly as they are deſcribed by the poet HA'-TIFI': "He bedecked the firmament with ſtars, "and ennobled this earth with the race of men; "he gently turned the auſpicious new moon of "the feſtival, like a bright jewel, round the "ankle of the ſky; he placed the *Hindu* SA-"TU'RN 'on the ſeat of that reſtive elephant, the "revolving ſphere, and put the rainbow into "his hand, as a hook to coerce the intoxicated "beaſt; he made ſilken ſtrings of ſun-beams "for the lute of VENUS; and preſented JUPI-"TER, who ſaw the felicity of true religion, "with a roſary of cluſtering Pleiads. The bow "of the ſky became that of MARS, when he "was honoured with the command of the celeſ-"tial hoſt; for GOD conferred ſovereignty on "the Sun, and ſquadrons of ſtars were his "army."

The names and forms of the lunar conſtellations, eſpcially of *Bharanì* and *Abhijit*, indicate a ſimplicity of manners peculiar to an ancient people; and they differ entirely from thoſe of the *Arabian* ſyſtem, in which the very firſt aſteriſm appears in the dual number, becauſe it conſiſts only of two ſtars. *Menzil*, or *the place of alighting*, properly ſignifies a *ſtation* or *ſtage*,

and thence is uſed for an ordinary day's *journey*; and that idea ſeems better applied than *manſion* to ſo inceſſant a traveller as the moon: the *menázilu'l kamar*, or *lunar ſtages*, of the *Arabs* have *twenty-eight* names in the following order, the particle *al* being underſtood before every word:

Sharatàn.	Nathrah.	Ghafr.	Dhábih'.
But'aîn.	Tarf.	Zubáníyah.	Bulaâ.
Thurayyà.	Jabhah.	Iclìl.	Suûd.
Debaràn.	Zubrah.	Kalb.	Akhbíya.
Hakâah.	Sarfah.	Shaulah.	Mukdim.
Hanâah.	Awwà.	Naâïm.	Múkhir.
7. Dhiráâ.	14. Simàc.	21. Beldah.	28. Riſhà.

Now, if we can truſt the *Arabian* lexicographers, the number of ſtars in their ſeveral *menzils* rarely agrees with thoſe of the *Indians*; and two ſuch nations muſt naturally have obſerved, and might naturally have named, the principal ſtars, near which the moon paſſes in the courſe of each day, without any communication on the ſubject: there is no evidence, indeed, of a communication between the *Hindus* and *Arabs* on any ſubject of literature or ſcience; for, though we have reaſon to believe, that a commercial intercourſe ſubſiſted in very early times between *Yemen* and the weſtern coaſt of *India*, yet the *Bráhmans*, who alone are permitted to read the ſix *Védángas*, one of which is the aſtronomical

Sáſtra, were not then commercial, and, moſt probably, neither could nor would have converſed with *Arabian* merchants. The hoſtile irruption of the *Arabs* into *Hinduſtán*, in the eighth century, and that of the *Moguls* under CHENGI'Z, in the thirteenth, were not likely to change the aſtronomical ſyſtem of the *Hindus*; but the ſuppoſed conſequences of *modern* revolutions are out of the queſtion; for, if any hiſtorical records be true, we know with as poſitive certainty, that AMARSINH and CA'LIDA'S compoſed their works before the birth of CHRIST, as that MENANDER and TERENCE wrote before that important epoch: now the twelve *ſigns* and twenty-ſeven *manſions* are mentioned, by the ſeveral names before exhibited, in a *Sanſcrit* vocabulary by the firſt of thoſe *Indian* authors, and the ſecond of them frequently alludes to *Róbiní* and the reſt by name in his *Fatal Ring*, his *Children of the Sun*, and his *Birth* of CUMA'RA; from which poem I produce two lines, that my evidence may not ſeem to be collected from mere converſation:

Maitrè muhúrtè s'as'alánch'hanéna,
Yógam gatáſúttarap'halganíſhu.

"When the ſtars of *Uttarap'balgun* had
"joined in a fortunate hour the fawn-ſpotted
"moon."

This teſtimony being deciſive againſt the conjecture of M. MONTUCLA, I need not urge the great antiquity of MENU's Inſtitutes, in which the twenty-ſeven aſteriſms are called the daughters of DACSHA and the conſorts of SO'MA, or the Moon, nor rely on the teſtimony of the *Bráhmans*, who aſſure me with one voice, that the names of the *Zodiacal* ſtars occur in the *Védas*; three of which I firmly believe, from internal and external evidence, to be more than *three thouſand* years old. Having therefore proved what I engaged to prove, I will cloſe my eſſay with a general obſervation. The reſult of NEWTON's reſearches into the hiſtory of the primitive ſphere was, "that the practice of "obſerving the ſtars began in *Egypt* in the "days of AMMON, and was propagated thence "by conqueſt in the reign of his ſon SISAC, "into *Africk*, *Europe*, and *Aſia*; ſince which "time ATLAS formed the ſphere of the *Ly-* "*bians*; CHIRON, that of the *Greeks*; and the "*Chaldeans*, a ſphere of their own:" now I hope, on ſome other occaſions, to ſatisfy the publick, as I have perfectly ſatisfied myſelf, that "the practice of obſerving the ſtars began, with "the rudiments of civil ſociety, in the country "of thoſe whom we call *Chaldeans*; from which "it was propagated into *Egypt*, *India*, *Greece*, "*Italy*, and *Scandinavia*, before the reign of

" SISAC or SA'CYA, who by conqueſt ſpread a
" new ſyſtem of religion and philoſophy from
" the *Nile* to the *Ganges* about a thouſand years
" before CHRIST; but that CHIRON and AT-
" LAS were allegorical or mythological perſon-
" ages, and ought to have no place in the ſerious
" hiſtory of our ſpecies."

ON THE

LITERATURE OF THE HINDUS,

FROM THE SANSCRIT.

COMMUNICATED BY GOVERDHAN CAUL,

TRANSLATED, WITH A SHORT COMMENTARY,

BY

THE PRESIDENT.

THE TEXT.

THERE are eighteen *Vidyá's*, or parts of *true Knowledge*, and ſome branches of Knowledge *falſely ſo called*; of both which a ſhort account ſhall here be exhibited.

The firſt *four* are the immortal *Véda's* evidently revealed by GOD; which are entitled, in one compound word, *Rigyajuhſámát'harva*, or, in ſeparate words, *Rich*, *Yajuſh*, *Sáman*, and *At'harvan:* the *Rigvéda* conſiſts of *five* ſections; the *Yajurvéda*, of *eighty-ſix*; the *Sámavéda*, of a *thouſand*; and the *At'harvavéda*, of *nine*; with eleven hundred *s'ác'ha's*, or Branches, in various diviſions and ſubdiviſions. The *Véda's* in truth are infinite; but were reduced by

VYA'SA to this number and order; the principal part of them is that, which explains the Duties of Man in a methodical arrangement; and in the *fourth* is a ſyſtem of divine ordinances.

From theſe are deduced the four *Upavédas*, namely, *Ayuſh*, *Gándharva*, *Dhanuſh*, and *St'hápatya*; the firſt of which, or *Ayurvéda*, was delivered to mankind by BRAHMA', INDRA, DHANWANTARI, and *five* other Deities; and comprizes the theory of Diſorders and Medicines, with the practical methods of curing Diſeaſes. The ſecond, or Muſick, was invented and explained by BHARATA: it is chiefly uſeful in raiſing the mind by devotion to the felicity of the Divine nature. The third *Upavéda* was compoſed by VISWAMITRA on the fabrication and uſe of arms and implements handled in war by the tribe of *Cſhatriya's*. VIS'WACARMAN revealed the *fourth* in various treatiſes on *ſixty-four* Mechanical Arts, for the improvement of ſuch as exerciſe them.

Six *Anga's*, or *Bodies* of Learning, are alſo derived from the ſame ſource: their names are, *Sicſhà*, *Calpa*, *Vyácarana*, *Ch'handas*, *Jyótiſh*, and *Niructi*. The *firſt* was written by PA'NINI, an inſpired Saint, on the *pronunciation* of vocal ſounds; the *ſecond* contains a detail of religious acts and ceremonies from the firſt to the laſt;

and from the branches of theſe works a variety of rules have been framed by ASWALAYANA, and others: the *third*, or the Grammar, entitled *Pán'iníya*, conſiſting of *eight* lectures or chapters (*Vriddhiradaij*, and ſo forth), was the production of three *Rĭſhi's*, or holy men, and teaches the proper diſcriminations of words in conſtruction; but other leſs abſtruſe Grammars, compiled merely for popular uſe, are not conſidered as *Anga's*: the *fourth*, or *Proſody*, was taught by a *Muni*, named PINGALA, and treats of charms and incantations in verſes aptly framed and variouſly meaſured; ſuch as the *Gáyatri*, and a thouſand others. *Aſtronomy* is the *fifth* of the *Védánga's*, as it was delivered by SU'RYA, and other divine perſons: it is neceſſary in calculations of time. The *ſixth*, or *Niructi*, was compoſed by YA'SCA (ſo is the manuſcript; but, perhaps, it ſhould be VYA'SA) on the ſignification of difficult words and phraſes in the *Véda's*.

Laſtly, there are four *Upánga's*, called *Purána*, *Nyáya*, *Mímánſâ*, and *Dherma ſ'áſtra*. Eighteen *Purána's*, that of BRAHMA, and the reſt, were compoſed by VYA'SA for the inſtruction and entertainment of mankind in general. *Nyáya* is derived from the root *ni*, to *acquire* or *apprehend*; and, in this ſenſe, the books on *apprehenſion*, *reaſoning*, and *judgement*, are called *Nyáya*:

the principal of theſe are the work of GAUTAMA in *five* chapters, and that of CANA'DA in *ten*; both teaching the meaning of ſacred texts, the difference between juſt and unjuſt, right and wrong, and the principles of knowledge, all arranged under *twenty-three* heads. *Mímánsà* is alſo *two-fold*; both ſhowing what acts are pure or impure, what objects are to be deſired or avoided, and by what means the ſoul may aſcend to the Firſt Principle: the *former*, or *Carma Mímánsà*, comprized in *twelve* chapters, was written by JAIMINI, and diſcuſſes queſtions of moral Duties and Law; next follows the *Upáſaná Cánda* in four lectures (*Sancarſhana* and the reſt), containing a ſurvey of Religious Duties; to which part belong the rules of SA'NDILYA, and others, on devotion and duty to GOD. Such are the contents of the *Púrva*, or *former*, *Mímánsà*. The *Uttara*, or *latter*, abounding in queſtions on the Divine Nature and other ſublime ſpeculations, was compoſed by VYA'SA, in *four* chapters and *ſixteen* ſections: it may be conſidered as the brain and ſpring of all the *Anga's*; it expoſes the heretical opinions of RA'MA'NUJA, MA'DHWA, VALLABHA, and other Sophiſts; and, in a manner ſuited to the comprehenſion of adepts, it treats on the true nature of GANE'SA, BHA'SCARA, or the Sun, NI'LACANTA, LAC'SHMI', and

other *forms* of One Divine Being. A ſimilar work was written by S'RI' S'ANCARA, demonſtrating the Supreme Power, Goodneſs, and Eternity of GOD.

The Body of *Law*, called *Smrĭti*, conſiſts of *eighteen* books, each divided under three general heads, the duties of *religion*, the adminiſtration of *juſtice*, and the puniſhment or *expiation* of crimes: they were delivered, for the inſtruction of the human ſpecies, by MENU, and other ſacred perſonages.

As to *Ethicks*, the *Véda's* contain all that relates to the duties of Kings; the *Purána's*, what belongs to the relation of huſband and wife; and the duties of friendſhip and ſociety (which complete the triple diviſion) are taught ſuccinctly in both: this double diviſion of *Anga's* and *Upánga's* may be conſidered as denoting the double benefit ariſing from them in *theory* and *practice*.

The *Bhárata* and *Rámáyana*, which are both *Epick Poems*, comprize the moſt valuable part of ancient Hiſtory.

For the information of the lower claſſes in religious knowledge, the *Páſŭpata*, the *Pancharátra*, and other works, fit for nightly meditation, were compoſed by SIVA, and others, in an hundred and ninety-two parts on different ſubjects.

What follow are not really divine, but contain infinite contradictions. *Sánc'hya* is twofold, that with Is'WARA and that without Is'WARÁ: the *former* is entitled *Pátanjala* in one chapter of four ſections, and is uſeful in removing doubts by pious contemplation; the *ſecond*, or *Cápila*, is in ſix chapters on the production of all things by the union of PRACRITI, or *Nature*, and PURUSHA, or the *Firſt Male*: it comprizes alſo, in eight parts, rules for devotion, thoughts on the inviſible power, and other topicks. Both theſe works contain a ſtudied and accurate *enumeration* of natural bodies and their principles; whence this philoſophy is named *Sánc'hya*. Others hold, that it was ſo called from its *reckoning three ſorts* of *pain*.

The *Mímánsà*, therefore, is in*ſtwo* parts; the *Nyáya*, in *two*; and the *Sánc'hya*, in *two*; and theſe *ſix* Schools comprehend all the doctrine of the Theiſts.

Laſt of all appears a work written by BUDDHA; and there are alſo *ſix* Atheiſtical ſyſtems of Philoſophy, entitled *Yógáchára*, *Saudhánta*, *Vaibháſhica*, *Mádhyamica*, *Digambara*, and *Chárváć*; all full of indeterminate phraſes, errors in ſenſe, confuſion between diſtinct qualities, incomprehenſible notions, opinions not duly weighed, tenets deſtructive of natural equality, containing a jumble of Atheiſm and Ethicks;

diſtributed, like our Orthodox books, into a number of ſections, which omit what ought to be expreſſed, and expreſs what ought to be omitted; abounding in falſe propoſitions, idle propoſitions, impertinent propoſitions: ſome aſſert, that the heterodox Schools have no *Upánga's*; others, that they have ſix *Anga's*, and as many *Sánga's*, or *Bodies* and other *Appendices*.

Such is the analyſis of univerſal knowledge, *Practical* and *Speculative*.

THE COMMENTARY.

This firſt chapter of a rare *Sanſcrit* Book, entitled *Vidyáderſa*, or a *View of Learning*, is written in ſo cloſe and conciſe a ſtyle, that ſome parts of it are very obſcure, and the whole requires an explanation. From the beginning of it we learn, that the *Véda's* are conſidered by the *Hindus* as the fountain of all knowledge human and divine; whence the verſes of them are ſaid in the *Gítà* to be the *leaves* of that holy tree, to which the Almighty himſelf is compared:

úrdhwa múlam adhah s'ác'ham as'watt'ham práhuravyayam
ch'handánſi yaſya pernáni yaſtam véda ſa védavit.

" The wiſe have called the Incorruptible One
" an *As'watt'ha* with its roots above and its
" branches below; the leaves of which are the

" ſacred meaſures: he, who knows this tree,
" knows the *Véda's*."

All the *Pandits* inſiſt, that *Aſwatt'ha* means the *Pippala*, or *Religious Fig-tree* with heart-ſhaped pointed and tremulous leaves; but the compariſon of heavenly knowledge, deſcending and taking root on earth, to the *Vat'a*, or great *Indian* Fig-tree, which has moſt conſpicuouſly its roots on high, or at leaſt has radicating branches, would have been far more exact and ſtriking.

The *Véda's* conſiſts of three *Cán'd'a's* or *General Heads*; namely, *Carma*, *Jnyána*, *Upáſanà*, or *Works*, *Faith*, and *Worſhip*; to the firſt of which the Author of the *Vidyáderſa* wiſely gives the preference, as MENU himſelf prefers *univerſal benevolence* to the *ceremonies* of religion:

Japyénaiva tu ſanſiddhyèdbráhmanó nátra ſanſayah:
Curyádanyatravá curyánmaitró bráhmana uchyatè.

that is: " By ſilent adoration undoubtedly a " *Bráhman* attains holineſs; but every *benevo-* " *lent man*, whether he perform or omit that " ceremony, is juſtly ſtyled a *Bráhman*." This triple diviſion of the *Véda's* may ſeem at firſt to throw light on a very obſcure line in the *Gítà*:

Traigunyaviſhayah véda niſtraigunya bhavárjuna

or. " The *Véda's* are attended with *three* quali-

" ties: be not thou a man of *three* qualities, O " ARJUNA."

But ſeveral *Pandits* are of opinion, that the phraſe muſt relate to the three *guna's*, or *qualities* of the mind, that of *excellence*, that of *paſſion*, and that of *darkneſs*; from the laſt of which a Hero ſhould be wholly exempt, though examples of it occur in the *Véda's*, where animals are ordered to be *ſacrificed*, and where horrid incantations are inſerted for the *deſtruction* of enemies.

It is extremely ſingular, as Mr. WILKINS has already obſerved, that, notwithſtanding the fable of BRAHMA's *four* mouths, each of which uttered a *Véda*, yet moſt ancient writers mention only *three Véda's*, in order as they occur in the compound word *Rigyajuhſáma*; whence it is inferred, that the *At'harvan* was written or collected after the three firſt; and the two following arguments, which are entirely new, will ſtrongly confirm this inference. In the eleventh book of MENU, a work aſcribed to the *firſt* age of mankind, and certainly of high antiquity, the *At'harvan* is mentioned by name, and ſtyled the *Véda* of *Véda's*; a phraſe, which countenances the notion of DA'RA' SHECU'H, who aſſerts, in the preface to his *Upaniſhat*, that " the *three* firſt *Védas* are named ſeparately, " becauſe the *At'harvan* is a corollary from

"them all, and contains the quinteſſence of "them." But this verſe of MENU, which occurs in a modern copy of the work brought from *Bánáras*, and which would ſupport the antiquity and excellence of the *fourth Véda*, is entirely omitted in the beſt copies, and particularly in a very fine one written at *Gayá*, where it was accurately collated by a learned *Bráhman*; ſo that, as MENU himſelf in other places names only three *Véda's*, we muſt believe this line to be an interpolation by ſome admirer of the *At'harvan*; and ſuch an artifice overthrows the very doctrine, which it was intended to ſuſtain.

The next argument is yet ſtronger, ſince it ariſes from *internal* evidence; and of this we are now enabled to judge by the noble zeal of Colonel POLIER in collecting *Indian* curioſities; which has been ſo judiciouſly applied and ſo happily exerted, that he now poſſeſſes a complete copy of the *four Védas* in eleven large volumes.

On a curſory inſpection of thoſe books it appears, that even a learner of *Sanſcrit* may read a conſiderable part of the *At'harvavéda* without a dictionary; but that the ſtyle of the other *three* is ſo obſolete, as to ſeem almoſt a different dialect: when we are informed, therefore, that few *Bráhmans* at *Bánáras* can underſtand any part of the *Véda's*, we muſt preſume, that none

are meant, but the *Rich*, *Yajuſh*, and *Sáman*, with an exception of the *At'harvan*, the language of which is comparatively modern; as the learned will perceive from the following ſpecimen:

Yatra brahmavidò yánti dícſhayà tapasà ſaha agnirmántatra nayatwagnirmédhán dedhátumè, agnayé ſwáhà. váyurmán tatra nayatu váyuh prán'án dedhátu mè, váyuwè ſwáhà. ſúryò mán tatra nayatu chacſhuh ſuryò dedhátu mè, ſùryáya ſwáhà; chandrò mán tatra nayatu manaſchandrò dedhátu mé, chandráya ſwáhà. ſómò mán tatra nayatu payah ſómò dedhàtu mé, ſómáya ſwáhà. Indrò *mán tatra nayatu balamindrò dedhátu mé, indráya ſwáhà. ápò mán tatra nayatwámrĭtammópatiſhtatu, adbhyah ſwáhà. yatra brahmavidò yánti dicſhayà tapasà ſaha, brahmà mán tatra nayatu brahma brahmà dedhátu mé, brahmanè ſwáhà.*

that is, "Where they, who know the Great "One, go, through holy rites and through "piety, thither may *fire* raiſe me! May fire "receive my ſacrifices! Myſterious praiſe to "fire! May *air* waft me thither! May air in- "creaſe my ſpirits! Myſterious praiſe to air! "May the *Sun* draw me thither! May the ſun "enlighten my eye! Myſterious praiſe to the

" ſun! May the *Moon* bear me thither! May
" the moon receive my mind! Myſterious praiſe
" to the moon! May the plant *Sóma* lead me
" thither! May *Sóma* beſtow on me its hal-
" lowed milk! Myſterious praiſe to *Sóma!*
" May INDRA, or the *firmament*, carry me thi-
" ther! May INDRA give me ſtrength! My-
" ſterious praiſe to INDRA! May *water* bear
" me thither! May water bring me the ſtream
" of immortality! Myſterious praiſe to the
" waters! Where they, who know the Great
" One, go, through holy rites and through piety,
" thither may BRAHMA' conduct me! May
" BRAHMA' lead me to the Great One! Myſte-
" rious praiſe to BRAHMA'!"

Several other paſſages might have been cited from the firſt book of the *At'harvan*, particularly a tremendous *incantation* with conſecrated *graſs*, called *Darbbha*, and a ſublime Hymn to *Cála*, or time; but a ſingle paſſage will ſuffice to ſhow the ſtyle and language of this extraordinary work. It would not be ſo eaſy to produce a genuine extract from the other *Véda's*: indeed, in a book, entitled *Sivavédánta*, written in *Sanſcrit*, but in *Caſhmirian* letters, a ſtanza from the *Yajurvéda* is introduced; which deſerves for its ſublimity to be quoted here; though the regular cadence of the verſes, and the poliſhed elegance of the language, cannot but induce a

ſuſpicion, that it is a more modern paraphraſe of ſome text in the ancient Scripture.

natatra ſűryò bháti nacha chandra táracau, némá vidyutó bhánti cuta éva vahnih: taméva bhántam anubháti ſervam, taſya bháſá ſervamidam vibháti.

that is, "There the ſun ſhines not, nor the "moon and ſtars: theſe lightnings flaſh not *in* "*that place*; how ſhould even fire blaze *there*? "GOD irradiates all this bright ſubſtance; and "by its effulgence the univerſe is enlightened."

After all, the books on divine *Knowledge*, called *Véda*, or what is *known*, and *Sruti*, or what has been *heard*, from revelation, are ſtill ſuppoſed to be very numerous; and the *four* here mentioned are thought to have been ſelected, as containing all the information neceſſary for man. MOHSANI FA'NI', the very candid and ingenious author of the *Dabiſtàn*, deſcribes in his firſt chapter a race of old *Perſian* ſages, who appear from the whole of his account to have been *Hindus*; and we cannot doubt, that the book of MAHA'BA'D, or MENU, which was written, he ſays, *in a celeſtial dialect*, means the *Véda*; ſo that, as ZERA'TUSHT was only a reformer, we find in *India* the true ſource of the ancient *Perſian* religion. To this head belong the numerous *Tantra*, *Mantra*, *Agama*, and *Nigama*, *Sáſtra's*, which conſiſt of *incanta-*

tions and other texts of the *Védas*, with remarks on the occaſions, on which they may be ſucceſsfully applied. It muſt not be omitted, that the *Commentaries* on the *Hindu* Scriptures, among which that of VASISHTHA ſeems to be reputed the moſt excellent, are innumerable; but, while we have acceſs to the fountains, we need not waſte our time in tracing the rivulets.

From the *Védas* are immediately deduced the practical arts of *Chirurgery* and *Medicine*, *Muſick* and *Dancing*, *Archery*, which comprizes the whole art of war, and *Architecture*, under which the ſyſtem of *Mechanical* arts is included. According to the *Pandits*, who inſtructed ABU'LFAZL, each of the *four* Scriptures gave riſe to one of the *Upavéda's*, or *Sub-ſcriptures*, in the order in which they have been mentioned; but this exactneſs of analogy ſeems to favour of refinement.

Infinite advantage may be derived by *Europeans* from the various *Medical* books in *Sanſcrit*, which contain the names and deſcriptions of *Indian* plants and minerals, with their uſes, diſcovered by experience, in curing diſorders: there is a vaſt collection of them from the *Cheraca*, which is conſidered as a work of SIVA, to the *Róganirúpana* and the *Nidána*, which are comparatively modern. A number of books, in proſe and verſe, have been written on *Mu-*

ſick, with ſpecimens of *Hindu* airs in a very elegant notation; but the *Silpa ſ'áſtra*, or Body of Treatiſes on *Mechanical arts*, is believed to be loſt.

Next in order to theſe are the ſix *Védánga's*, three of which belong to *Grammar*; one relates to religious ceremonies; a fifth to the whole compaſs of Mathematicks, in which the author of *Lílávatí* was eſteemed the moſt ſkilful man of his time; and the *ſixth*, to the explanation of obſcure words or phraſes in the *Védas*. The grammatical work of PANINI, a writer ſuppoſed to have been inſpired, is entitled *Siddhánta Caumudi*, and is ſo abſtruſe, as to require the lucubrations of many years, before it can be perfectly underſtood. When *Cás'ínát'ha Serman*, who attended Mr. WILKINS, was aſked what he thought of the *Páníniya*, he anſwered very expreſſively, that "it was a foreſt;" but, ſince Grammar is only an inſtrument, not the end, of true knowledge, there can be little occaſion to travel over ſo rough and gloomy a path; which contains, however, probably ſome acute ſpeculations in *Metaphyſicks*. The *Sanſcrit* Proſody is eaſy and beautiful: the learned will find in it almoſt all the meaſures of the *Greeks*; and it is remarkable, that the language of the *Bráhmans* runs very naturally into *Sapphicks*, *Alcaicks*, and *Iambicks*. Aſtronomical works in

this language are exceedingly numerous: ſeventy-nine of them are ſpecified in one liſt; and, if they contain the names of the principal ſtars viſible in *India*, with obſervations on their poſitions in different ages, what diſcoveries may be made in Science, and what certainty attained in ancient Chronology?

Subordinate to theſe *Anga's* (though the reaſon of the arrangement is not obvious) are the ſeries of *Sacred Poems*, the Body of *Law*, and the *ſix* Philoſophical *ſaſtra's*; which the author of our text reduces to *two*, each conſiſting of *two* parts, and rejects a *third*, in *two* parts alſo, as not perfectly *orthodox*, that is, not ſtrictly conformable to his own principles.

The firſt *Indian* Poet was VALMI'CI, author of the *Rámáyana*, a complete Epick Poem on one continued, intereſting, and heroick, action; and the next in celebrity, if it be not ſuperior in reputation for holineſs, was the *Mahábhárata* of VYASA: to him are aſcribed the ſacred *Purána's*, which are called, for their excellence, *the Eighteen*, and which have the following titles: BRAHME, or the *Great One*, PEDMA, or the *Lotos*, BRA'HMA'ND'A, or the *Mundane Egg*, and AGNI, or *Fire* (theſe *four* relate to the *Creation*), VISHNU, or the *Pervader*, GARUD A, or his *Eagle*, the Transformations of BRAHMA, SIVA, LINGA, NA'REDA, ſon of

BRAHMA'. SCANDA ſon of SIVA, MARCANDE'YA, of the Immortal Man, and BHAWISHYA, or the *Prediction* of *Futurity* (theſe *nine* belong to the *attributes* and *powers* of the Deity), and *four* others, MATSYA, VARA'HA, CU'RMA, VA'MENA, or as many incarnations of the Great One in his character of *Preſerver*; all containing ancient traditions embelliſhed by poetry or diſguiſed by fable: the *eighteenth* is the BHA'GAWATA, or Life of CRISHNA, with which the ſame poet is by ſome imagined to have crowned the whole ſeries; though others, with more reaſon, aſſign them different compoſers.

The ſyſtem of *Hindu* Law, beſides the fine work, called MENUSMRITI, or "what is *remembered* from MENU," that of YA'JNYAWALCYA, and thoſe of *ſixteen* other *Muni's*, with *Commentaries* on them all, conſiſts of many tracts in high eſtimation, among which thoſe current in *Bengal* are, an excellent treatiſe on *Inheritances* by JI'MU'TA VA'HANA, and a complete *Digeſt*, in *twenty-ſeven* volumes, compiled a few centuries ago by RAGHUNANDAN, the TRIBONIAN of *India*, whoſe work is the grand repoſitory of all that can be known on a ſubject ſo curious in itſelf, and ſo intereſting to the *Britiſh* Government.

Of the Philoſophical Schools it will be ſufficient here to remark, that the firſt *Nyáya* ſeems

analogous to the *Peripatetick*, the *ſecond*, ſometimes called *Vaiſéſhica*, to the *Ionick*, the two *Mimánsà's*, of which the *ſecond* is often diſtinguiſhed by the name of *Védánta*, to the *Platonick*, the firſt *Sánc'hya* to the *Italick*, and the ſecond, or *Pátanjala*, to the *Stoick*, Philoſophy; ſo that GAUTAMA correſponds with ARISTOTLE; CANA'DA, with THALES; JAIMINI with SOCRATES; VYA'SA with PLATO; CAPILA with PYTHAGORAS; PATANJALI with ZENO: but an accurate compariſon between the *Grecian* and *Indian* Schools would require a conſiderable volume. The original works of thoſe Philoſophers are very ſuccinct; but, like all the other *Sáſtras*, they are explained, or obſcured, by the *Upaderſana* or *Commentaries* without end: one of the fineſt compoſitions on the Philoſophy of the *Védánta* is entitled *Yóga Vásiſht'ha*, and contains the inſtructions of the great VASISHTHA to his pupil, RA'MA, king of *Ayódhyà*.

It reſults from this analyſis of *Hindu* Literature, that the *Véda*, *Upavéda*, *Védánga*, *Purána*, *Dherma*, and *Ders'ana* are the *Six* great *Sáſtras*, in which all knowledge, divine and human, is ſuppoſed to be comprehended; and here we muſt not forget, that the word *Sáſtra*, derived from a root ſignifying *to ordain*, means generally an *Ordinance*, and particularly a *Sacred*

Ordinance delivered by inſpiration: properly, therefore, this word is applied only to *ſacred literature*, of which the text exhibits an accurate ſketch.

The *Súdra's*, or *fourth* claſs of *Hindus*, are not permitted to ſtudy the *ſix* proper *Sáſtra's* before-enumerated; but an ample field remains for them in the ſtudy of *profane literature*, comprized in a multitude of *popular* books, which correſpond with the ſeveral *Sáſtra's*, and abound with beauties of every kind. All the tracts on *Medicine* muſt, indeed, be ſtudied by the *Vaidya's*, or thoſe, who are born Phyſicians; and they have often more learning, with far leſs pride, than any of the *Brábmans:* they are uſually Poets, Grammarians, Rhetoricians, Moraliſts; and may be eſteemed in general the moſt virtuous and amiable of the *Hindus*. Inſtead of the *Véda's* they ſtudy the *Rájaníti*, or *Inſtruction of Princes*, and inſtead of *Law*, the *Nítiſáſtra*, or general ſyſtem of *Ethicks:* their *Sahitia*, or *Cávya Sáſtra*, conſiſts of innumerable poems, written chiefly by the *Medical* tribe, and ſupplying the place of the *Purána's*, ſince they contain all the ſtories of the *Rámáyana*, *Bhárata*, and *Bhágawata:* they have acceſs to many treatiſes of *Alancára*, or Rhetorick, with a variety of works in modulated proſe; to *Upác'hyána*, or Civil Hiſtory, called alſo *Rája-*

tarangini; to the *Nátaca*, which anſwers to the *Gándharvaveéda*, conſiſting of regular *Dramatick* pieces in *Sanſcrit* and *Prácrit*: beſides which they commonly get by heart ſome entire Dictionary and Grammar. The beſt Lexicon or Vocabulary was compoſed in verſe, for the aſſiſtance of the memory, by the illuſtrious AMARASINHA; but there are *ſeventeen* others in great repute: the beſt Grammar is the *Mugdhabódha*, or the *Beauty of Knowledge*, written by *Góſwámi*, named VO'PADE'VA, and comprehending, in two hundred ſhort pages, all that a learner of the language can have occaſion to know. To the *Cóſha's*, or dictionaries, are uſually annexed very ample *Tícá's*, or *Etymological* Commentaries.

We need ſay no more of the heterodox writings, than that thoſe on the religion and philoſophy of BUDDHA ſeem to be connected with ſome of the moſt curious parts of *Aſiatick* Hiſtory, and contain, perhaps, all that could be found in the *Páli*, or *ſacred language* of the Eaſtern *Indian* peninſula. It is aſſerted in *Bengal*, that AMARASINHA himſelf was a *Bauddha*; but he ſeems to have been a theiſt of tolerant principles, and, like ABU'LFAZL, deſirous of reconciling the different religions of *India*.

Wherever we direct our attention to *Hindu* Literature, the notion of *infinity* preſents itſelf;

and the longeſt life would not be ſufficient for the peruſal of near five hundred thouſand ſtanzas in the *Purána's*, with a million more perhaps in the other works before mentioned: we may, however, ſelect the beſt from each *Sáſtra*. and gather the fruits of ſcience, without loading ourſelves with the leaves and branches; while we have the pleaſure to find, that the learned *Hindus*, encouraged by the mildneſs of our government and manners, are at leaſt as eager to communicate their knowledge of all kinds, as we can be to receive it. Since *Europeans* are indebted to the *Dutch* for almoſt all they know of *Arabick*, and to the *French* for all they know of *Chineſe*, let them now receive from our nation the firſt accurate knowledge of *Sanſcrit*, and of the valuable works compoſed in it; but, if they wiſh to form a correct idea of *Indian* religion and literature, let them begin with forgetting all that has been written on the ſubject, by ancients or moderns, before the publication of the *Gítà*.

ON

THE SECOND CLASSICAL BOOK

OF THE CHINESE.

BY

THE PRESIDENT.

THE vicinity of *China* to our *Indian* territories, from the capital of which there are not more than *ſix hundred miles* to the province of YU'NA'N, muſt neceſſarily draw our attention to that moſt ancient and wonderful Empire, even if we had no commercial intercourſe with its more diſtant and maritime provinces; and the benefits, that might be derived from a more intimate connexion with a nation long famed for their uſeful arts, and for the valuable productions of their country, are too apparent to require any proof or illuſtration. My own inclinations and the courſe of my ſtudies lead me rather to conſider at preſent their *laws*, *politicks*, and *morals*, with which their general literature is cloſely blended, than their manufactures and trade; nor will I ſpare either pains or expenſe

to procure tranſlations of their moſt approved *law-tracts*; that I may return to *Europe* with diſtinct ideas, drawn from the fountain-head, of the wiſeſt *Aſiatick* legiſlation. It will probably be a long time before accurate returns can be made to my inquiries concerning the *Chineſe Laws*; and, in the interval, the Society will not, perhaps, be diſpleaſed to know, that a tranſlation of a moſt venerable and excellent work may be expected from *Canton* through the kind aſſiſtance of an ineſtimable correſpondent.

According to a *Chineſe* Writer, named LI YANG PING, 'the ancient characters uſed in 'his country were the outlines of viſible ob-'jects earthly and celeſtial; but, as things 'merely intellectual could not be expreſſed by 'thoſe figures, the grammarians of *China* con-'trived to repreſent the various operations of 'the mind by metaphors drawn from the pro-'ductions of nature; thus the idea of roughneſs 'and of rotundity, of motion and reſt, were 'conveyed to the eye by ſigns repreſenting a 'mountain, the ſky, a river and the earth; the 'figures of the ſun, the moon, and the ſtars, 'differently combined, ſtood for ſmoothneſs and 'ſplendour, for any thing artfully wrought, or 'woven with delicate workmanſhip; extenſion, 'growth, increaſe, and many other qualities

'were painted in characters taken from clouds, 'from the firmament, and from the vegetable 'part of the creation; the different ways of 'moving, agility and ſlowneſs, idleneſs and di- 'ligence, were expreſſed by various inſects, 'birds, fiſh, and quadrupeds: in this manner 'paſſions and ſentiments were traced by the 'pencil, and ideas not ſubject to any ſenſe were 'exhibited to the ſight; until by degrees new 'combinations were invented, new expreſſions 'added; the characters deviated imperceptibly 'from their primitive ſhape, and the *Chineſe* 'language became not only clear and forcible, 'but rich and elegant in the higheſt degree.'

In this language, ſo ancient and ſo wonderfully compoſed, are a multitude of books, abounding in uſeful, as well as agreeable, knowledge; but the higheſt claſs conſiſts of *Five* works, one of which at leaſt every *Chineſe*, who alpires to literary honours, muſt read again and again, until he poſſeſs it perfectly.

The *firſt* is purely *Hiſtorical*, containing annals of the empire from the *two-thouſand-three hundred-thirty-ſeventh* year before CHRIST: it is entitled SHU'KING, and a verſion of it has been publiſhed in *France*; to which country we are indebted for the moſt authentick and moſt valuable ſpecimens of *Chineſe* Hiſtory and Literature, from the compoſitions, which pre-

ceded thoſe of HOMER, to the poetical works of the preſent Emperor, who ſeems to be a man of the brightest genius and the moſt amiable affections. We may ſmile, if we pleaſe, at the levity of the *French*, as they laugh without ſcruple at our ſerioufneſs; but let us not ſo far undervalue our rivals in arts and in arms, as to deny them their juſt commendation, or to relax our efforts in that noble ſtruggle, by which alone we can preſerve our own eminence.

The Second Claſſical work of the *Chineſe* contains *three hundred* Odes, or ſhort poems, in praiſe of ancient ſovereigns and legiſlators, or deſcriptive of ancient manners, and recommending an imitation of them in the diſcharge of all publick and domeſtic duties: they abound in wiſe maxims, and excellent precepts, 'their 'whole doctrine, according to *Cun-ju-tſu*, in 'the LU'NYU' or *Moral Diſcourſes*, being re-'ducible to this grand rule, that we ſhould not 'even entertain a thought of any thing baſe or 'culpable;' but the copies of the SHI' KING, for that is the title of the book, are ſuppoſed to have been much diſfigured, ſince the time of that great Philoſopher, by ſpurious paſſages and exceptionable interpolations; and the ſtyle of the Poems is in ſome parts too metaphorical, while the brevity of other parts renders them obſcure, though many think even this obſcurity

ſublime and venerable, like that of ancient cloyſters and temples, 'Shedding, as MILTON expreſſes it, *a dim religious light*.' There is another paſſage in the LU'NYU', which deſerves to be ſet down at length: 'Why, my ſons, do 'you not ſtudy the book of Odes? If we creep 'on the ground, if we lie uſeleſs and inglorious, 'thoſe poems will raiſe us to true glory; in 'them we ſee, as in a mirror, what may beſt 'become us, and what will be unbecoming; by 'their influence we ſhall be made ſocial, affable, 'benevolent; for, as muſick combines ſounds 'in juſt melody, ſo the ancient poetry tempers 'and compoſes our paſſions: the Odes teach us 'our duty to our parents at home, and abroad 'to our prince; they inſtruct us alſo delightfully 'in the various productions of nature.' 'Haſt 'thou ſtudied, ſaid the Philoſopher to his ſon 'PE'YU, the firſt of the three hundred Odes on 'the nuptials of Prince VE'NVA'M, and the 'virtuous TAI JIN? He, who ſtudies them 'not, reſembles a man with his face againſt 'a wall, unable to advance a ſtep in virtue 'and wiſdom.' Moſt of thoſe Odes are near *three thouſand* years old, and ſome, if we give credit to the *Chineſe* annals, conſiderably older; but others are ſomewhat more recent, having been compoſed under the later Emperors of the *third* family, called SHEU. The work

is printed in *four* volumes; and, towards the end of the *firſt*, we find the Ode, which COUPLET has accurately tranſlated at the beginning of the TA HIO, or *Great Science*, where it is finely amplified by the Philoſopher: I produce the original from the SHI' KING itſelf, and from the book, in which it is cited, together with a double verſion, one verbal and another metrical; the only method of doing juſtice to the poetical compoſitions of the *Aſiaticks*. It is a panegyrick on VUCU'N, Prince of *Guey* in the province of *Honang*, who died, near a century old, in the *thirteenth* year of the Emperor PINGVANG, *ſeven hundred and fifty-ſix years* before the birth of CHRIST, or *one hundred and forty-eight*, according to Sir ISAAC NEWTON, after the taking of *Troy*, ſo that the *Chineſe* Poet might have been contemporary with HESIOD and HOMER, or at leaſt muſt have written the Ode before the *Iliad* and *Odyſſey* were carried into *Greece* by LYCURGUS.

The verbal tranſlation of the thirty-two original characters is this:

'Behold yon reach of *the river* KI;
'Its green reeds how luxuriant! how luxuriant!
'Thus is our Prince adorned with virtues;
'As a carver, as a filer, of ivory,

17 18 19 20
As a cutter, as a poliſher, of gems.
21 22
O how elate and ſagacious! O how dauntleſs and
23 24
How worthy of fame! How worthy of reverer
25 27 28 26
We have a Prince adorned with virtues,
29 30 31 32
Whom to the end *of time* we can not forget.

THE PARAPHRASE.

Behold, where yon blue riv'let glides
Along the laughing dale;
Light reeds bedeck its verdant ſides,
And frolick in the gale:

So ſhines our Prince! In bright array
The Virtues round him wait;
And ſweetly ſmil'd th' auſpicious day,
That rais'd Him o'er our State.

As pliant hands in ſhapes refin'd
Rich iv'ry carve and ſmoothe,
His *Laws* thus mould each ductile mind,
And every paſſion ſoothe.

As gems are taught by patient art
In ſparkling ranks to beam,
With *Manners* thus he forms the heart,
And ſpreads a gen'ral gleam.

What ſoft, yet awful, dignity!
What meek, yet manly, grace!
What ſweetneſs dances in his eye,
And bloſſoms in his face!

So ſhines our Prince! A ſky-born crowd
Of Virtues round him blaze:
Ne'er ſhall Oblivion's murky cloud
Obſcure his deathleſs praiſe.

Vol II.

A Chinese Ode.

瞻彼淇澳兮菉竹猗猗
有斐君子如切如磋
如琢如磨瑟兮僴兮
赫兮喧兮有斐君子
終不可諠

The prediction of the Poet has hitherto been accomplished; but he little imagined, that his compoſition would be admired, and his Prince celebrated in a language not then formed, and by the natives of regions ſo remote from his own.

In the *tenth* leaf of the TA' HIO a beautiful compariſon is quoted from another Ode in the SHI' KING, which deſerves to be exhibited in the ſame form with the preceding:

'The[1] peach-tree,[2] how fair! how[3] graceful!
'Its[4] leaves,[5] how blooming![6] how[7] pleaſant!
'Such[8] is[9] a bride,[10] when ſhe[11] enters her bridegroom's houſe,
'And[12] pays due attention[13] to[14] her whole[15] family.'

The ſimile may thus be rendered:

Gay child of Spring, the garden's queen,
Yon peach-tree charms the roving ſight:
Its fragrant leaves how richly green!
Its bloſſoms how divinely bright!

So ſoftly ſmiles the blooming bride
By love and conſcious Virtue led
O'er her new manſion to preſide,
And placid joys around her ſpread.

The next leaf exhibits a compariſon of a different nature, rather ſublime than agreeable and conveying rather cenſure than praiſe:

O how horridly impends yon ſouthern mountain!
Its rocks in how vaſt, how rude a heap!
Thus loftily thou ſitteſt, O miniſter of YN;
All the people look up to thee with dread.

Which may be thus paraphraſed:

See, where yon crag's imperious height
The ſunny highland crowns,
And, hideous as the brow of night,
Above the torrent frowns!

So ſcowls the Chief, whoſe will is law,
Regardleſs of our ſtate;
While millions gaze with painful awe,
With fear allied to hate.

It was a very ancient practice in *China* to paint or engrave moral ſentences and approved verſes on veſſels in conſtant uſe; as the words RENEW THYSELF DAILY were inſcribed on the baſon of the Emperor TANG, and the poem of KIEN LONG, who is now on the throne, in praiſe of Tea, has been publiſhed on a ſet of porcelain cups; and, if the deſcription juſt cited of a ſelfiſh and inſolent ſtateſman were, in the ſame manner, conſtantly preſented to the eyes and attention of rulers, it might produce ſome benefit to their ſubjects and to themſelves; eſpecially if the comment of TSEM TSU, who may be called the XENOPHON, as CUN FU'

Tsu' was the Socrates, and Mem Tsu the Plato, of *China*, were added to illuſtrate and enforce it.

If the reſt of the *three hundred* Odes be ſimilar to the ſpecimens adduced by thoſe great moraliſts in their works which the *French* have made publick, I ſhould be very ſolicitous to procure our nation the honour of bringing to light the *ſecond* Claſſical book of the *Chineſe*. The *third*, called Yeking, or the book of Changes, believed to have been written by Fo, the Hermes of the Eaſt, and conſiſting of right lines variouſly diſpoſed, is hardly intelligible to the moſt learned *Mandarins*; and Cun Fu Tsu' himſelf, who was prevented by death from accompliſhing his deſign of elucidating it, was diſſatisfied with all the interpretations of the earlieſt commentators. As to the *fifth*, or Liki, which that excellent man compiled from old monuments, it conſiſts chiefly of the *Chineſe* ritual, and of tracts on Moral Duties; but the *fourth* entitled Chung Cieu, or *Spring* and *Autumn*, by which the ſame incomparable writer meaned the *flouriſhing* ſtate of an Empire, under a virtuous monarch, and the *fall* of kingdoms, under bad governors, muſt be an intereſting work in every nation. The powers, however, of an indi-

vidual are ſo limited, and the field of knowledge is ſo vaſt, that I dare not promiſe more, than to procure, if any exertions of mine will avail, a complete tranſlation of the SHI' KING, together with an authentick abridgement of the *Chineſe* Laws, civil and criminal. A native of *Canton*, whom I knew ſome years ago in *England*, and who paſſed his firſt examinations with credit in his way to literary diſtinctions, but was afterwards allured from the purſuit of learning by a proſpect of ſucceſs in trade, has favoured me with the *Three Hundred Odes* in the original, together with the LU'N YU', a faithful verſion of which was publiſhed at *Paris* near a century ago; but he ſeems to think, that it would require three or four years to complete a tranſlation of them; and Mr. Cox informs me, that none of the *Chineſe*, to whom he has acceſs, *poſſeſs leiſure and perſeverance enough for ſuch a taſk*; yet he hopes, with the aſſiſtance of WHANG ATONG, to ſend me next ſeaſon ſome of the poems tranſlated into *Engliſh*. A little encouragement would induce this young *Chineſe* to viſit *India*, and ſome of his countrymen would, perhaps, accompany him; but, though conſiderable advantage to the publick, as well as to letters, might be reaped from the knowledge and ingenuity of

ſuch emigrants, yet we muſt wait for a time of greater national wealth and proſperity, before ſuch a meaſure can be formally recommended by us to our patrons at the helm of government.

THE

LUNAR YEAR OF THE HINDUS,

BY

THE PRESIDENT.

HAVING lately met by accident with a wonderfully curious tract of the learned and celebrated RAGHUNANDANA, containing a full account of all the rites and ceremonies in the lunar year, I twice peruſed it with eagerneſs, and preſent the Society with a correct outline of it, in the form of a calendar, illuſtrated with ſhort notes: the many paſſages quoted in it from the *Védas*, the *Puránas*, the *Sáſtras* of law and aſtronomy, the *Calpa*, or ſacred ritual, and other works of immemorial antiquity and reputed holineſs, would be thought highly intereſting by ſuch as take pleaſure in reſearches concerning the *Hindus*; but a tranſlation of them all would fill a conſiderable volume, and ſuch only are exhibited as appeared moſt diſtinguiſhed for elegance or novelty.

The lunar year of three hundred and ſixty days, is apparently more ancient in India than the ſolar, and began, as we may infer from a verſe in the *Mátſya*, with the month *A'ſwin*, ſo called, becauſe the moon was at the full, when that name was impoſed, in the firſt lunar ſtation of the *Hindu* ecliptick, the origin of which, being diametrically oppoſite to the bright ſtar *Chitrà*, may be aſcertained in our ſphere with exactneſs; but, although moſt of the *Indian* faſts and feſtivals be regulated by the days of the moon, yet the moſt ſolemn and remarkable of them have a manifeſt reference to the ſuppoſed motions of the ſun; the *Durgótſava* and *Hólica* relating as clearly to the autumnal and vernal equinoxes, as the ſleep and riſe of VISHNU relate to the ſolſtices: the *Sancrántis*, or days on which the ſun enters a new ſign, eſpecially thoſe of *Tulá* and *Méſha*, are great feſtivals of the ſolar year, which anciently began with *Pauſha* near the winter ſoſtice, whence the month *Márgas'irſha* has the name of *A'grahâyana*, or *the year is next before*. The twelve months, now denominated from as many ſtations of the moon, ſeem to have been formerly peculiar to the lunar year; for the old ſolar months, beginning with *Chaitra*, have the following very different names in a curious text of the *Véda* on the order of the ſix *Indian* ſeaſons; *Madhu*.

Mádhava, *Sucra*, *Suchi*, *Nabhas*, *Nabhasya*, *Isa*, *Urja*, *Sahas*, *Sahasya*, *Tapas*, *Tapasya*. It is neceſſary to premiſe, that the *muc'hya chándra*, or *primary* lunar month, ends with the conjunction, and the *gauna chándra*, or *ſecondary*, with the oppoſition: both modes of reckoning are authorized by the ſeveral *Puránas*; but, although the aſtronomers of *Cáſi* have adopted the *gauna* month, and place in *Bhádra* the birth-day of their paſtoral god, the *muc'hya* is here preferred, becauſe it is generally uſed in this province, and eſpecially at the ancient ſeminary of *Bráhmens* at *Máyápur*, now called *Navadwípa*, becauſe a *new iſland* has been formed by the *Ganges* on the ſite of the old academy. The *Hindus* define a *tit'hi*, or lunar day, to be the time in which the moon paſſes through twelve degrees of her path, and to each *pacſha*, or half month, they allot fifteen *tit'his*, though they divide the moon's orb into *ſixteen* phaſes, named *Calás*, one of which they ſuppoſe conſtant, and compare to the ſtring of a necklace or chaplet, round which are placed moveable gems and flowers: the *Mahácalá* is the day of the conjunction, called *Amá*, or *Amávásyá*, and defined by GOBHILA, the *day of the neareſt approach to the ſun*; on which obſequies are performed to the manes of the *Pitris*, or certain progenitors of the human race,

to whom the *darker* fortnight is peculiarly ſacred. Many ſubtile points are diſcuſſed by my author concerning the *junction* of two or even three lunar days in forming one faſt or feſtival; but ſuch a detail can be uſeful only to the *Bráhmens*, who could not guide their flocks, as the *Raja* of *Criſhnanagar* aſſures me, without the aſſiſtance of RAGHUNANDAN. So fond are the *Hindus* of mythological perſonifications, that they repreſent each of the thirty *tit'his* as a beautiful nymph; and the *Gáyatrítantra*, of which *Sannyásì* made me a preſent, though he conſidered it as the holieſt book after the *Véda*, contains flowery deſcriptions of each nymph, much reſembling the delineations of the thirty *Ráginis*, in the treatiſes on *Indian* muſick.

In what manner the *Hindus* contrive ſo far to reconcile the lunar and ſolar years, as to make them proceed concurrently in their ephemerides, might eaſily have been ſhown by exhibiting a verſion of the *Nadíya* or *Varánes* almanack; but their modes of intercalation form no part of my preſent ſubject, and would injure the ſimplicity of my work, without throwing any light on the religion of the *Hindus*. The following tables have been very diligently compared by myſelf with two *Sanſcrit* almanacks, with a ſuperficial chapter in the work of ABU'L-FAZL, and with a liſt of *Indian* holidays pub-

liſhed at *Calcutta*; in which there are nine or ten faſts, called *Jryantis*, diſtinguiſhed chiefly by the titles of the *Avatáras*, and twelve or thirteen days marked as the beginnings of as many *Calpas*, or very long periods, an hundred of which conſtitute BRAHMA's age; but having found no authority for thoſe holidays, I have omitted them: ſome feſtivals, however, or faſts, which are paſſed over in ſilence by RAGHUNANDAN, are here printed in *Italick* letters; becauſe they may be mentioned in other books, and kept holy in other provinces or by particular ſects. I cannot refrain from adding, that *human ſacrifices* were anciently made on the *Mahanavami*; and it is declared in the *Bhawiſhya Purána*, that *the head of a ſlaughtered man gives* DURGA' *a thouſand times more ſatisfaction than that of a buffalo:*

Nárćna ſ'irasà víra pújità vidhiwannrĭpa,
tríptá bhawéd bhrĭś'am Durgà verſhani lacſhamévacha.

But in the *Bráhma* every *neramédha*, or *ſacrifice of a man*, is expreſsly forbidden; and in the fifth book of the *Bhágawat* are the following emphatical words: " *Yé twiha vai puruſháh pu-*
" *ruſhamédhéna yajanté, yáſcha ſtriyó nrĭpaſún*
" *c'hádanti, tánſcha táſcha tè paſava iha nibatà,*
" *yama ſádanè yátayantó, racſhógana ſaunicá*
" *iva ſudbittiná 'vadáyaſrĭc pivanti;*" that is,

" Whatever men in this world ſacrifice human " victims, and, whatever women eat the fleſh " of male cattle, thoſe men and thoſe women " ſhall the animals here ſlain torment in the " manſion of YAMA, and, like ſlaughtering " giants, having cleaved their limbs with axes, " ſhall quaff their blood." It may ſeem ſtrange, that a *human ſacrifice* by a man ſhould be no greater crime than eating the fleſh of a male beaſt by a woman; but it is held a mortal offence to kill any creature, except for ſacrifice, and none but males muſt ever he ſacrificed, nor muſt women, except after the performance of a *ſráddha* by their huſbands, taſte the fleſh even of victims. Many ſtrange ceremonies at the *Durgótſava* ſtill ſubſiſt among the *Hindus* both male and female, an account of which might elucidate ſome very obſcure parts of the *Moſaick* law; but this is not a place for ſuch diſquiſitions. The ceremony of *ſwinging* with iron hooks through the muſcles, on the day of the *Cherec*, was introduced, as I am credibly informed, in modern times, by a ſuperſtitious prince, named *Vána*, who was a *Saiva* of the moſt auſtere ſect: but the cuſtom is bitterly cenſured by learned *Hindus*, and the day is, therefore, omitted in the following abridgement of the *Tit'hi tatwa*.

A'SWINA.

I. Navarátrĭcam. *a.*
II.
III. Acſhayá. *b.*
IV.
V. Sáyam-adhiváſa. *c.*
VI. Shaſtyádicalpa bódhanam. *d.*
VII. Patricá-pravéſa. *e.*
VIII. Maháſhtámi ſandhipújà.
IX. Mahánavamì. *f.* Manwantará. *g.*
X. Vijaya. *b.*
XI.
XII.
XIII.
XIV.
XV. A'ſwini Cójágara. *i.*

a. By ſome the firſt *nine nights* are allotted to the decoration of DURGA' with ceremonies peculiar to each. *Bhawiſhyóttara.*

b. When certain days of the moon fall on certain days of the week, they are called *acſhayás*, or *unperiſhable.*

c. The evening preparation for her dreſs.

d. On this day ſhe is commonly awakened, and her feſtival begins. *Dévĭ-purána.*

e. She is invited to a bower of *leaves* from *nine* plants, of which the *Bilva* is the chief.

f. The laſt of the three great days. "The "ſacrificed beaſts muſt be killed at one blow "with a broad ſword or a ſharp axe."

Cálicápuráṇa.

g. The *fourteen* days, named *Manwantarás*, are ſuppoſed to be the firſt of as many very long periods, each of which was the reign of a MENU: they are all placed according to the *Bhawiſhya* and *Mátſya*.

h. The goddeſs diſmiſſed with reverence, and her image caſt into the river, but without *Mantras*.

Baudháyana.

i. On this full moon the fiend NICUMBHA led his army againſt DURGA'; and LACSHMI deſcended, promiſing wealth to thoſe *who were awake:* hence the night is paſſed in playing at ancient cheſs. CUVE'RA alſo and INDRA are worſhipped.

Lainga and *Bráhma.*

ASWINA:
or *Cártica.*

I.
II.
III.
IV.
V.
VI.
VII.
VIII. Dagdhá. *a.*
IX.
X.
XI.
XII.
XIII.
XIV. Bhútachaturdasì Yamaterpanam. *b.*
XV. Lacſhmípujá dípánwitá. *c.* Syámápujá. Ulcádánam. *d.*

a. The days called *dagdha*, or *burnt*, are variable, and depend on ſome inauſpicious conjunctions. *Vidyá-ſirómani.*

b. Bathing and libations to YAMA, regent of the ſouth or the lower world, and judge of departed ſpirits. *Lainga.*

c. A faſt all day, and a great feſtival at night, in honour of LACSHMI, with illuminations on trees and houſes: invocations are made at the ſame time to CUVE'RA. *Rudra-dhera.*

" On this night, when the Gods, having " been delivered by CE'SAVA, were ſlumbering " on the rocks, that bounded the ſea of milk, " LACSHMI', no longer fearing the *Daityas*, ſlept " apart on a lotos." *Bráhma.*

d. Flowers are alſo offered on this day to SYA'M`A, or the black, an epithet of BHAVA'NI, who appears in the *Calijug*, as *a damſel twelve years old.* *Váránaſi Panjicá.*

Torches and flaming brands are kindled and conſecrated, to burn the bodies of kinſmen, who may be dead in battle or in a foreign country, and to light them through the ſhades of death to the manſion of YAMA. *Bráhma.*

Theſe rites bear a ſtriking reſemblance to thoſe of CERES and PROSERPINE.

CA'RTICA.

I. Dyúta pratipat. *a.* Belipújá. *b.*
II. Bhrátrĭ dwitíyá. *c.*
III.
IV.
V.
VI.
VII. Acſhayá.
VIII. Góſht'háſhtamí. *d.*
IX. Durgá navamì. *e.* Yugádyá. *f.*
X.
XI. Utt'hánaicádasí. *g.* *Baca panchacam.*
XII. Manwantará.
XIII.
XIV. *Sríberérutt'hánam.*
XV. Cárticí. Manwantará. Dánámávaſya-cam. *h.*

a. MAHA'DE'VA was beaten on this day at a game of chance by PA'RVATI': hence games of chance are allowed in the morning; and the winner expects a fortunate year. *Bráhma.*

b. A nightly feſtival, with illuminations and offerings of flowers, in honour of the ancient king BEL. *Vámena.*

c. YAMA, child of the Sun, was entertained on this lunar day by the river-goddeſs YAMUNA', his younger ſiſter: hence the day is

facred to them both; and ſiſters give entertainments to their brothers, who make preſents in return. *Lainga Mahábhárata.*

d. Cows are on this day to be fed, careſſed, and attended in their paſtures; and the *Hindus* are to walk round them with ceremony, keeping them always to the right hand.

Bhíma parácrama.

e. "To eat nothing but dry rice on this day "of the moon for nine ſucceſſive years, will "ſecure the favour of DURGA." *Cálicá purána.*

f. The firſt day of the *Trétá Yuga.*

Vaiſhnava. Bráhma.

g. VISHNU riſes on this day, and in ſome years on the *fourteenth*, from his ſlumber of four months. He is waked by this incantation: "The clouds are diſperſed; the full moon will "appear in perfect brightneſs; and I come, in "hope of acquiring purity, to offer the freſh "flowers of the ſeaſon: awake from thy long "ſlumber, awake, O Lord of all worlds!"

Váráha. Mátſya.

The Lord of all worlds neither ſlumbers nor ſleeps.

A ſtrict faſt is obſerved on the *eleventh*; and even the *Baca*, a water-bird, abſtains, it is ſaid, from his uſual food. *Vidyá ſiromani.*

h. Gifts to *Bráhmens* are indiſpenſably neceſſary on this day. *Rámáyana.*

CA'RTICA:
or *Márgasírſha*.

I.
II.
III.
IV.
V.
VI.
VII.
VIII.
IX.
X.
XI.
XII.
XIII.
XIV. Acſhayá.
XV. Góſahaſrí. *a*.

a. Bathing in the *Gangá*, and other appointed ceremonies, on this day will be equally rewarded with a gift of a *thouſand cows* to the *Bráhmens*.
Vyáſa.

MA'RGASI'RSHA.

I.
II.
III.
IV.
V.
VI. Guha ſhaſhtí. *a.*
VII. *Mitra ſeptamí, b.* Navánnam.
VIII. Navánnam.
IX.
X.
XI.
XII. *Ac'handá dwádaſi.* Navánnam.
XIII.
XIV. Páſhána chaturdasì. *c.*
XV. Márgasírſhí. Navánnam.

a. Sacred to SCANDA, or CA'RTICEYA, God of Arms. *Bhawiſhya.*

b. In honour of the Sun. *Navánnám* ſignifies *new grain*, oblations of which are made on any of the days to which the word is annexed.

c. GAURI' to be worſhipped at night, and cakes of rice to be eaten in the form of *large pebbles.* *Bhawiſhya.*

MA'RGASI'RSHA: or *Pauſha.*

I.
II.
III.
IV.
V.
VI.
VII.
VIII. Púpáſhtacá. *a.*
IX. *Dagdhá.*
X.
XI.
XII.
XIII.
XIV.
XV.

a. Cakes of rice are offered on this day, which is alſo called *Aindrì*, from INDRA, to the Manes of anceſtors.

PAUSHA.

I. The *morning* of the Gods, or beginning of the old *Hindu* year.
II. *Dagdhá.*
III.
IV.
V.
VI.
VII.
VIII.
IX.
X.
XI. Manwantará.
XII.
XIII.
XIV.
XV. Pauſhí.

PAUSHA:
or *Mágha.*

I.
II.
III.
IV.
V.
VI.
VII.
VIII. Mánsáſhtacá. *a.*
IX.
X.
XI.
XII.
XIII.
XIV. Rátantì, or the waters *ſpeak.* *b.*
XV.

a. On this day, called alſo *Prájápatyá*, from *Prajápati*, or the Lord of Creatures, the fleſh of male kids or wild deer is offered to the Manes. *Góbhila.*

" On the eighth lunar day, ICSHWA'CU ſpoke " thus to his ſon VICUCSHI: Go, robuſt youth, " and having ſlain a male deer, bring his fleſh " for the funeral oblation." *Herivans'a.*

b. Bathing at the firſt appearance of ARUNA, or the dawn. *Yama.*

MA'GHA.

I.
II.
III.
IV. Varadá chaturt'hí. Gauríptíjá. *a.*
V. Srí panchamí. *b.*
VI.
VII. Bháſcara ſeptamí. *c.* Mácarí. Manwantará.
VIII. Bhíſhmáſhtamì. *d.*
IX. *Mahánandá.*
X.
XI. Bhaimí. *e.*
XII. Shátiladánam. *f.*
XIII.
XIV.
XV. Mághi. Yugádyà. *g.* Dánamávaſyacam.

a. The worſhip of GAURI', ſurnamed *Varadá*, or *granting boons.* *Bhawiſhyóttara.*

b. On this lunar day SARASWATI`, here called SRI`, the goddeſs of arts and eloquence, is worſhipped with offerings of perfumes, flowers, and dreſſed rice: even the implements of writing and books are treated with reſpect and not uſed on this holiday. *Samvatſara pradípa.*

A Meditation on SARASWATI.

'May the goddeſs of ſpeech enable us to

'attain all poſſible felicity; ſhe, who wears on 'her locks a young moon, who ſhines with ex- 'quiſite luſtre, whoſe body bends with the 'weight of her full breaſts, who ſits reclined on 'a white lotos, and from the crimſon lotos of 'her hands pours radiance on the inſtruments 'of writing, and on the books produced by her 'favour!' *Sáradá tilaca.*

c. A faſt in honour of the Sun, as a *form* of VISHNU. *Várâha purána.*

It is called alſo *Mácarì* from the conſtellation of *Macara*, into which the Sun enters on the firſt of the ſolar *Mágha*. *Critya calpa taru.*

This day has alſo the names of *Rat'hyá* and *Rat'ha ſeptamì*, becauſe it was the beginning of a *Manwantará*, when a new Sun aſcended his car. *Nárajinha. Mátſya.*

d. A libation of holy water is offered by all the four claſſes to the Manes of the valiant and pious BHI'SHMA, ſon of GANGA'. *Bhawiſhyóttara.*

e. Ceremonies with *tila*, or *ſeſamum*, in honour of BHI'MA. *Viſhnu dherma.*

f. *Tila* offered in *ſix* different modes. *Mátſya.*

g. The firſt day of the *Caliyuga*. *Bráhma.*

MA'GHA:
or *P'hálguna.*

I.
II.
III.
IV.
V.
VI.
VII.
VIII. Sácáſhtacá. *a.*
IX.
X.
XI.
XII.
XIII.
XIV. Siva ratri. *b.*
XV.

a. Green vegetables are offered on this day to the Manes of anceſtors: it is called alſo *Vaiſwédéviſcì* from the *Vaiſwédéváh*, or certain paternal progenitors. *Góbhila.*

b. A rigorous faſt, with extraordinary ceremonies in honour of the *Sivalinga* or Phallus. *I'ſána ſambitá.*

P'HA'LGUNA.

I.
II.
III.
IV. *Dagdhá.*
V.
VI.
VII.
VIII.
IX.
X.
XI.
XII. Góvinda dwádasî. *a.*
XIII.
XIV.
XV. P'hálgunî. Manwantará. Dólayátrá. *b.*

a. Bathing in the *Gangá* for the remiſſion of mortal ſins. *Pádma.*

b. Hólicà, or *P'balgútſava*, vulgarly *Húlì*, the great feſtival on the approach of the vernal equinox.

Kings and people *ſport* on this day in honour of *Govinda*, who is carried in a *dólà*, or palanquin. *Bráhma. Scánda.*

P'HA'LGUNA:
or *Chaitra.*

I.
II.
III.
IV.
V.
VI.
VII.
VIII. *Sítalá pújá.*
IX.
X.
XI.
XII.
XIII. *Mahávárunì?*
XIV.
XV. Maunì. *a.* Acſhayá. Manwantará.

a. Bathing in *ſilence.* *Vyáſa.* *Scánda.*

CHAITRA.

I. The *luniſolar* year of VICRAMA'DITYA begins.

II.

III. Manwantará.

IV.

V.

VI. Scanda-ſhaſhtí. *a.*

VII.

VIII. Asócáſhtamí. *b.*

IX. Sríráma-navamí. *c.*

X.

XI.

XII.

XIII. Madana-trayódasí. *d.*

XIV. Madana-chaturdasí. *e.*

XV. Chaitrí. Manwantará.

a. Sacred to CA'RTICE'YA, the God of War. *Dévi-purána.*

b. Men and women of all claſſes ought to bathe in ſome holy ſtream, and, if poſſible, in the *Brahmaputra:* they ſhould alſo drink water with buds of the *Asóca* floating on it. *Scanda.*

c. The birthday of RA'MA CHANDRA. Ceremonies are to be performed with the myſtical ſtone *Sálagráma* and leaves of *Tulasì.* *Agaſtya.*

d. A feſtival in honour of CA'MA DE'VA, God of Love. *Bhawiſhya.*

e. The ſame continued with muſick and bathing. *Saurágama. Dévala.*

The Hymn to CA'MA.

1. Hail, God of the flowery bow; hail, warriour with a fiſh on thy banner; hail, powerful divinity, who cauſeſt the firmneſs of the ſage to forſake him, and ſubdueſt the guardian deities of eight regions!

2. O CAṄDARPA, thou ſon of MA'DHAVA! O MA'RA, thou foe of SAMBHARA! Glory be given to thee, who loveſt the goddeſs RETI; to thee, by whom all worlds are ſubdued; to thee, who ſpringeſt from the heart!

3. Glory be to MADANA, to CAMA; to Him, who is formed as the God of Gods; to Him, by whom BRAHMA', VISHNU, SIVA, INDRA, are filled with emotions of rapture!

4. May all my mental cares be removed, all my corporal ſufferings terminate! May the object of my ſoul be attained, and my felicity continue for ever! *Bhawiſhya-purána.*

CHAITRA:
or *Vaisác'ha.*

I.
II. *Dagdhá.*
III.
IV.
V.
VI.
VII.
VIII.
IX.
X.
XI.
XII.
XIII. Váruni. *a.*
XIV. Angáraca dinam. *b.*
XV.

a. So called from *Váruna*, or the lunar conſtellation *Satabhiſhà:* when it falls on *Saturday*, it is named *Mahávárunì.* Bathing by day and at night in the *Gangà.* *Scánda.*

b. Sacred, I believe, to the planet *Mangala.*
" A branch of *Snuhì (Euphorbia)* in a whitened
" veſſel, placed with a red flag on the houſe-
" top, on the fourteenth of the dark half of
" *Chaitra*, drives away ſin and diſeaſe."
Rája mártanda.

VAISA'C'HA.

I.
II.
III. Acſhaya tritſyá. *a.* Yugádyá. *b. Paraſu-*
ráma.
IV.
V.
VI. Dagdhá.
VII. *Jahnu ſeptami.*
VIII.
IX.
X.
XI.
XII. Pipítaca dwádasí. *c.*
XIII.
XIV. *Nrĭſinha chaturdasí.*
XV. Vaiſac'hí. Dánamávaſyacam.

a. Gifts on this day of water and grain, eſpecially of *barley*, with oblations to CRISHNA of perfumes, and other religious rites, produce fruit *without end* in the next world.

Scánda. Bráhma. Bháwiſhya.

b. The firſt day of the *Satya yuga.*

Bráhma. Vaiſhnava.

" Water and oil of *tila*, offered on the *Yugá-*
" *dyás* to the *Pitrĭs*, or progenitors of mankind,
" are equal to oblequies continued for a thou-
" ſand years." *Viſhnu-purána.*

This was alſo the day, on which the river *Gangá* flowed from the foot of *Viſhnu* down upon *Himálaya*, where ſhe was received on the head of *Siva*, and led afterwards to the ocean by king *Bhágírat'ha*: hence adoration is now paid to *Gangá*, *Himálaya*, *Sancara*, and his mountain *Cailaſa*; nor muſt *Bhágírat'ha* be neglected. *Bráhma.*

c. Libations to the Manes. *Raghunandan.*

Note on p. 146.

Dólayátra. b.

Compare this holiday and the ſuperſtition on the *fourth* of *Bhádra* with the two *Egyptian* feſtivals mentioned by PLUTARCH; one called the *entrance of* OSIRIS *into the Moon*, and the other *his confinement or incloſure in an Ark.*

The people uſually claim *four* other days for their ſports, and ſprinkle one another with a *red powder* in imitation of vernal flowers: it is commonly made with the mucilaginous root of a fragrant plant, coloured with *Bakkam*, or *Sappan*-wood, a little alum being added to extract and fix the redneſs.

VAISA'C'HA:
or *Jyaiſhit'ha*

I.
II.
III.
IV. Dagdhá.
V.
VI.
VII.
VIII.
IX.
X.
XI.
XII.
XIII.
XIV. Sávitrí vratam. *a.*
XV.

a. A faſt, with ceremonies by women, at the roots of the *Indian* fig-tree, to preſerve them from widowhood.

Paráſara. Rájamártanda. Critya chintámeni.

JYAISHT'HA.

I.
II.
III. Rembhá tritíyá. *a.*
IV.
V.
VI. Aranya ſhaſhti. *b.*
VII. *Acſhaya.*
VIII.
IX.
X. Daſahara. *c.*
XI. *Nirjalaicádas'í. d.*
XII.
XIII.
XIV. *Champaca chaturdasí. e.*
XV. Jyaiſh't'hí. Manwantará.

a. On this day of the moon the *Hindu* women imitate REMBHA', the ſeaborn goddeſs of beauty, who bathed on the ſame day, with particular ceremonies. *Bhawiſhyóttara.*

b. Women walk in the *foreſts* with a fan in one hand, and eat certain vegetables in hope of beautiful children. *Rája mártanda.*

See the account given by PLINY of the *Druidical* miſſetoe, or *viſcum*, which was to be gathered, when the moon was *ſix* days old, as a preſervative from *ſterility*.

c. The word means *ten-removing*, or *removing ten ſins*, an epithet of *Gangá*, who effaces *ten* ſins, how heinous ſoever, committed in *ten* previous births by ſuch as bathe in her waters.

Brahma-vaiverta.

A Couplet by SANC'HA.

" On the tenth of *Jyaiſht'ha*, in the bright
" half of the month, on the day of MANGALA,
" ſon of the Earth, when the moon was in *Haſta*,
" this daughter of JAHNU burſt from the rocks,
" and flowed over the land inhabited by mor-
" tals: on this lunar day, therefore, ſhe waſhes
" off ten ſins (thus have the venerable ſages
" declared) and gives an hundred times more
" felicity, than could be attained by a myriad of
" *Aſwamédhas*, or *ſacrifices of a horſe.*"

d. A faſt ſo ſtrict, that even *water* muſt *not* be taſted.

e. A feſtival, I ſuppoſe, with the flowers of the *Champaca.*

JYAISHT'HA:
or *Á∫hárba.*

I.
II.
III.
IV. *Dagdhá.*
V.
VI.
VII.
VIII.
IX.
X. Ambuváchí pradam. *a.*
XI.
XII.
XIII. Ambuváchí tyágah.
XIV.
XV. Góſahaſrí.

a. The Earth in her courſes till the thirteenth.

A'SHA'D''HA.

I.
II. Rat'ha Yátrá. *a.*
III.
IV.
V.
VI.
VII.
VIII.
IX.
X. Manwantará.
XI. Sayanaicádasí. Rátrau s'ayanam. *b.*
XII.
XIII.
XIV.
XV. A'ſhárhi. Manwantará. Dánamávaſyacam.

a. The image of CRISHNA, in the character of *Jagannát'ha*, or Lord of the Univerſe, is borne by day in a *car*, together with thoſe of BALARA'MA and SUBHADR`A: when the moon riſes, the feaſt begins, but muſt end, as ſoon as it ſets. *Scánda.*

b. The *night* of the Gods beginning with the ſummer ſolſtice, VISHNU repoſes *four* months on the ſerpent SE'SHA.

Bhágavata. Mátſya. Várába.

A'SHA'D'HA:
or *Srávana.*

I.
II.
III.
IV.
V. Manasápanchamì. *a.*
VI. *Dagdhá.*
VII.
VIII. Manwantará.
IX.
X.
XI.
XII.
XIII.
XIV.
XV.

a. In honour of *Dévì*, the goddeſs of nature, ſurnamed *Manaſá*, who, while VISHNU and all the Gods were ſleeping, ſat in the ſhape of a ſerpent on a branch of *Snuhì*, to preſerve mankind from the venom of ſnakes.

Garuda. Dévípurána.

SRA'VANA.

I.
II.
III.
IV.
V. Nágapanchamí. *a.*
VI.
VII.
VIII.
IX.
X.
XI.
XII.
XIII.
XIV.
XV. S'rávaní.

a. Sacred to the demigods in the form of *Serpents*, who are enumerated in the *Pedma*, and *Garuda*, *puránas*. Doors of houſes are ſmeared with cow-dung and *Nimba*-leaves, as a preſervative from poiſonous reptiles.

Bhawiſhya. Rétnácara.

Both in the *Pádma* and *Gáruda* we find the ſerpent CA'LIYÁ, whom CRISHNA ſlew in his childhood, among the deities worſhipped on this day; as the *Pythian* ſnake, according to CLEMENS, was adored with APOLLO at *Delphi*.

SRA'VANA: or *Bhadra.*

I.
II.
III.
IV.
V.
VI.
VII. *Dagdhá.*
VIII. Criſhnajanmáſhtami. *a.* Jayanti *b.*
IX.
X.
XI.
XII.
XIII. Yugádyá. *c.*
XIV.
XV. Amáváſyá.

a. The birthday of CRISHNA, ſon of MAHA'-MA'Y`A in the form of DE'VAC`I.

Vas'iſht'ha. Bhawiſhyóttara.

b. A ſtrict faſt from midnight. In the book, entitled *Dwaita nirnaya*, it is ſaid that the *Jayanti yóga* happens, whenever the moon is in *Róbinì* on the *eighth* of any dark fortnight; but VARA'HA MIHIRA confines it to the time, when the Sun is in *Sinha.* This faſt, during which CHANDRA and RO'HIN`I are worſhipped, is alſo called *Róbiní vrata.* *Bráhmánda.*

c. The firſt day of the *Dwápara Yuga.*

Bráhma.

BHADRA.

I.
II.
III. Manwantará.
IV. *Heritálicà. Ganéſa chaturt'hí.* Naſhta-
chandra. *a.*
V. *Rĭſhi panchamì.*
VI.
VII. Acſhayá lalità. *b.*
VIII. Dúrváſhtamì. *c.*
IX.
X.
XI. Párſwaperivertanam. *d.*
XII. S'acrótt'hánam. *e.*
XIII.
XIV. Ananta vratam. *f.*
XV. Bhádrì.

a. CRISHNA, falſely accuſed in his childhood of having ſtolen a gem from PRASE'NA, who had been killed by a lion, *hid himſelf in the moon*; to ſee which on the two *fourth* days of *Bhádra* is inauſpicious. *Bráhma. Bhójadéva.*

b. A ceremony, called *Cuccutí vratam*, performed by women in honour of SIVA and DURGA'. *Bhawiſhya.*

c. " The family of him, who performs holy " rites on this lunar day, ſhall flouriſh and in-

" creaſe like the graſs *dúrvà*." It is the *rayed* AGROSTIS. *Bhawiſhyóttara.*

d. VISHNU ſleeping turns on his ſide. *Mátſya. Bhawiſhya.*

e. Princes erect poles adorned with flowers, by way of ſtandards, in honour of INDRA: the ceremonies are minutely deſcribed in the *Cálicá purána.*

f. Sacred to VISHNU with the title of ANANTA, or Infinite. *Bhawiſhyóttara,*

BHA'DRA:
or *A'ſwina.*

I. Aparapacſha. *Brahma sávítrì.*
II.
III.
IV. Naſhta-chandra.
V.
VI.
VII. Agaſtyódayah. *a.*
VIII.
IX. Bódhanam. *b.*
X.
XI.
XII.
XIII. *Maghátrayódasí ſrádddham.*
XIV.
XV. Mahálayá. Amáváſyá.

a. Three days before the ſun enters the conſtellation of *Canyá*, let the people, who dwell in *Gaura*, offer a diſh of flowers to AGASTYA.

Brahma-vaiverta.

Having poured water into a ſea-ſhell, let the votary fill it with white flowers and unground rice: then, turning to the ſouth, let him offer it with this incantation: 'Hail, CUMBHAYO'NI, 'born in the ſight of MITRA and VARUNA,

'bright as the bloſſom of the graſs *cáſa*; thou,
'who ſprangeſt from AGNI and MA'RUTA.'
Cáſa is the *Spontaneous* SACCHARUM.

Náraſinha.

This is properly a feſtival of the ſolar year, in honour of the ſage AGASTYA, ſuppoſed, after his death, to preſide over the ſtar *Canopus*.

b. Some begin on this day, and continue till the *ninth* of the new moon, the great feſtival, called *Durgótſava*, in honour of DURGA', the goddeſs of nature; who is now *awakened* with ſports and muſick. as ſhe was waked in the beginning by BRAHMA' during the night of the Gods. *Cálicá purána.*

Note on p. 136.

Utt'hánaicádasí. *g*.

In one almanack I ſee on this day *Tulaſi-viváha*, or the Marriage of TULAS`I, but have no other authority for mentioning ſuch a feſtival. TULAS`I was a Nymph beloved by CRĬSHNA, but transformed by him into the *Parnáſa*, or black *Ocymum*, which commonly bears her name.

GENERAL NOTE.

If the feſtivals of the old *Greeks*, *Romans*, *Perſians*, *Egyptians*, and *Goths*, could be ar-

ranged with exactneſs in the ſame form with theſe *Indian* tables, there would be found, I am perſuaded, a ſtriking reſemblance among them; and an attentive compariſon of them all might throw great light on the religion, and, perhaps, on the hiſtory, of the primitive world.

ON

THE MUSICAL MODES

OF

THE HINDUS:

WRITTEN IN 1784, AND SINCE MUCH ENLARGED.

BY THE PRESIDENT.

MUSICK belongs, as a *Science*, to an intereſting part of natural philoſophy, which, by mathematical deductions from conſtant phenomena, explains the cauſes and properties of ſound, limits the number of mixed, or *harmonick*, ſounds to a certain ſeries, which perpetually recurs, and fixes the ratio, which they bear to each other or to one leading term; but, conſidered as an *Art*, it combines the ſounds, which philoſophy diſtinguiſhes, in ſuch a manner as to gratify our ears, or affect our imaginations, or, by uniting both objects, to captivate the fancy while it pleaſes the ſenſe, and, ſpeaking, as it were, the language of beautiful nature, to raiſe correſpondent ideas and emotions in the mind of the hearer: it then, and then only, becomes what we call a *fine art*, allied very nearly to

verſe, painting, and rhetorick, but ſubordinate in its functions to pathetick poetry, and inferior in its power to genuine eloquence.

Thus it is the province of the *philoſopher*, to diſcover the true direction and divergence of ſound propagated by the ſucceſſive compreſſions and expanſions of air, as the vibrating body advances and recedes; to ſhow why ſounds themſelves may excite a tremulous motion in particular bodies, as in the known experiment of inſtruments tuned in uniſon; to demonſtrate the law, by which all the particles of air, when it undulates with great quickneſs, are continually accelerated and retarded; to compare the number of pulſes in agitated air with that of the vibrations, which cauſe them; to compute the velocities and intervals of thoſe pulſes in atmoſpheres of different denſity and elaſticity; to account, as well as he can, for the affections, which muſic produces; and, generally, to inveſtigate the cauſes of the many wonderful appearances, which it exhibits: but the *artiſt*, without conſidering, and even without knowing, any of the ſublime theorems in the philoſophy of ſound, may attain his end by a happy ſelection of *melodies* and *accents* adapted to paſſionate verſe, and of *times* conformable to regular metre; and, above all, by *modulation*, or the choice and variation of thoſe *modes*, as they are

called, of which, as they are contrived and arranged by the *Hindus*, it is my deſign, and ſhall be my endeavour, to give you a general notion with all the perſpicuity, that the ſubject will admit.

Although we muſt aſſign the firſt rank, tranſcendently and beyond all compariſon, to that powerful muſick, which may be denominated the ſiſter of poetry and eloquence, yet the lower art of pleaſing the ſenſe by a ſucceſſion of agreeable ſounds, not only has merit and even charms, but may, I perſuade myſelf, be applied on a variety of occaſions to ſalutary purpoſes: whether, indeed, the ſenſation of hearing be cauſed, as many ſuſpect, by the vibrations of an elaſtick ether flowing over the auditory nerves and propelled along their ſolid capillaments, or whether the fibres of our nerves, which ſeem indefinitely diviſible, have, like the ſtrings of a lute, peculiar vibrations proportioned to their length and degree of tenſion, we have not ſufficient evidence to decide; but we are very ſure, that the whole nervous ſyſtem is affected in a ſingular manner by combinations of ſound, and that melody alone will often relieve the mind, when it is oppreſſed by intenſe application to buſineſs or ſtudy. The old muſician, who rather figuratively, we may ſuppoſe, than with philoſophical ſerioufneſs, *declared the ſoul itſelf to be*

nothing but harmony, provoked the ſprightly remark of CICERO, that *he drew his philoſophy from the art, which he profeſſed*; but if, without departing from his own art, he had merely deſcribed the human frame as the nobleſt and ſweeteſt of muſical inſtruments, endued with a natural diſpoſition to reſonance and ſympathy, alternately affecting and affected by the ſoul, which pervades it, his deſcription might, perhaps, have been phyſically juſt, and certainly ought not to have been haſtily ridiculed: that any medical purpoſe may be fully anſwered by muſick, I dare not aſſert; but after food, when the operations of digeſtion and abſorption give ſo much employment to the veſſels, that a temporary ſtate of mental repoſe muſt be found, eſpecially in hot climates, eſſential to health, it ſeems reaſonable to believe, that a few agreeable airs, either heard or played without effort, muſt have all the good effects of ſleep and none of its diſadvantages; *putting the ſoul in tune*, as MILTON ſays, for any ſubſequent exertion; an experiment, which has often been ſucceſsfully made by myſelf, and which any one, who pleaſes, may eaſily repeat. Of what I am going to add, I cannot give equal evidence; but hardly know how to diſbelieve the teſtimony of men, who had no ſyſtem of their own to ſupport, and could have no intereſt in deceiv-

ing me: firſt, I have been aſſured by a credible eye witneſs, that two wild antelopes uſed often to come from their woods to the place, where a more ſavage beaſt, SIRA'JUDDAULAH, entertained himſelf with concerts, and that they liſtened to the ſtrains with an appearance of pleaſure, till the monſter, in whoſe ſoul there was no muſick, ſhot one of them to diſplay his archery: ſecondly, a learned native of this country told me, that he had frequently ſeen the moſt venomous and malignant ſnakes leave their holes, upon hearing tunes on a flute, which, as he ſuppoſed, gave them peculiar delight; and, thirdly, an intelligent *Perſian*, who repeated his ſtory again and again, and permitted me to write it down from his lips, declared, he had more than once been preſent, when a celebrated lutaniſt, *Mírzá* MOHAMMED, ſurnamed BULBUL, was playing to a large company in a grove near *Shíráz*, where he diſtinctly ſaw the nightingales trying to vie with the muſician, ſometimes warbling on the trees, ſometimes fluttering from branch to branch, as if they wiſhed to approach the inſtrument, whence the melody proceeded, and at length dropping on the ground in a kind of extaſy, from which they were ſoon raiſed, he aſſured me, by a change of the mode.

The aſtoniſhing effects aſcribed to muſick by

the old *Greeks*, and, in our days, by the *Chineſe*, *Perſians*, and *Indians*, have probably been exaggerated and embelliſhed; nor, if ſuch effects had been really produced, could they be imputed, I think, to the mere influence of ſounds however combined or modified: it may, therefore, be ſuſpected (not that the accounts are wholly fictitious, but) that ſuch wonders were performed by muſick in its largeſt ſenſe, as it is now deſcribed by the *Hindus*, that is, by the union of *voices*, *inſtruments*, and *action*; for ſuch is the complex idea conveyed by the word *Sangíta*, the ſimple meaning of which is no more than *ſymphony*; but moſt of the *Indian* books on this art conſiſt accordingly of three parts, *gána*, *vádya*, *nrĭtya*, or *ſong*, *percuſſion*, and *dancing*; the firſt of which compriſes the meaſures of poetry, the ſecond extends to inſtrumental muſick of all ſorts, and the third includes the whole compaſs of theatrical repreſentation. Now it may eaſily be conceived, that ſuch an alliance, with the potent auxiliaries of diſtinct articulation, graceful geſture, and well adapted ſcenery, muſt have a ſtrong general effect, and may, from particular aſſociations, operate ſo forcibly on very ſenſible minds, as to excite copious tears, change the colour and countenance, heat or chill the blood, make the heart palpitate with violence, or even compel the hearer to ſtart from

his ſeat with the look, ſpeech, and actions of a man in a phrenſy: the effect muſt be yet ſtronger, if the ſubject be *religious*, as that of the old *Indian* dramas, both great and ſmall (I mean both regular plays in many acts and ſhorter dramatick pieces on *divine love*) ſeems in general to have been. In this way only can we attempt to account for the indubitable effects of the *great airs* and impaſſioned *recitative* in the modern *Italian* dramas, where three beautiful arts, like the Graces united in a dance, are together exhibited in a ſtate of excellence, which the ancient world could not have ſurpaſſed, and probably could not have equalled: an heroic opera of METASTASIO, ſet by PERGOLESI, or by ſome artiſt of his incomparable ſchool, and repreſented at *Naples*, diſplays at once the perfection of human genius, awakens all the affections, and captivates the imagination at the ſame inſtant through all the ſenſes.

When ſuch aids, as a perfect theatre would afford, are not acceſſible, the power of muſick muſt in proportion be leſs; but it will ever be very conſiderable, if the words of the ſong be fine in themſelves, and not only well tranſlated into the language of melody, with a complete union of muſical and rhetorical accents, but clearly pronounced by an accompliſhed ſinger, who feels what he ſings, and fully underſtood

by a hearer, who has paſſions to be moved; eſpecially if the compoſer has availed himſelf in his *tranſlation* (for ſuch may his compoſition very juſtly be called) of all thoſe advantages, with which nature, ever ſedulous to promote our innocent gratifications, abundantly ſupplies him. The firſt of thoſe natural advantages is the variety of *modes*, or *manners*, in which the *ſeven* harmonick ſounds are perceived to move in ſucceſſion, as each of them takes the lead, and conſequently bears a new relation to the ſix others. Next to the phenomenon of ſeven ſounds perpetually circulating in a geometrical progreſſion, according to the length of the ſtrings or the number of their vibrations, every ear muſt be ſenſible, that two of the ſeven intervals in the complete ſeries, or octave, whether we conſider it as placed in a circular form, or in a right line with the firſt ſound repeated, are much ſhorter than the five other intervals; and on theſe two phenomena the modes of the *Hindus* (who ſeem ignorant of our complicated harmony) are principally conſtructed. The longer intervals we ſhall call *tones*, and the ſhorter (in compliance with cuſtom) *ſemitones*, without mentioning their exact ratios; and it is evident, that, as the *places* of the ſemitones admit ſeven variations relative to one fundamental ſound, there are as many modes, which may be called

primary; but we muſt not confound them with our modern modes, which reſult from the ſyſtem of accords now eſtabliſhed in *Europe*: they may rather be compared with thoſe of the *Roman* Church, where ſome valuable remnants of old *Grecian* muſick are preſerved in the ſweet, majeſtick, ſimple, and affecting ſtrains of the Plain Song. Now, ſince each of the tones may be divided, we find *twelve* ſemitones in the whole ſeries; and, ſince each ſemitone may in its turn become the leader of a ſeries formed after the model of every primary mode, we have *ſeven* times *twelve*, or *eighty-four*, modes in all, of which *ſeventy-ſeven* may be named *ſecondary*; and we ſhall ſee accordingly that the *Perſian* and the *Hindus* (at leaſt in their moſt popular ſyſtem) have exactly *eighty-four* modes, though diſtinguiſhed by different appellations and arranged in different claſſes: but, ſince many of them are unpleaſing to the ear, others difficult in execution, and few ſufficiently marked by a character of ſentiment and expreſſion, which the higher muſick always requires, the genius of the *Indians* has enabled them to retain the *number* of modes, which nature ſeems to have indicated, and to give each of them a character of its own by a happy and beautiful contrivance. Why any one ſeries of ſounds, the ratios of which are aſcertained by obſervation and expreſſible by

figures, ſhould have a peculiar effect on the organ of hearing, and, by the auditory nerves, on the mind, will then only be known by mortals, when they ſhall know why each of the ſeven colours in the rainbow, where a proportion, analogous to that of muſical ſounds, moſt wonderfully prevails, has a certain ſpecifick effect on our eyes; why the ſhades of green and blue, for inſtance, are ſoft and ſoothing, while thoſe of red and yellow diſtreſs and dazzle the ſight; but, without ſtriving to account for the phenomena, let us be ſatisfied with knowing, that ſome of the *modes* have diſtinct perceptible properties, and may be applied to the expreſſion of various mental emotions; a fact, which ought well to be conſidered by thoſe performers, who would reduce them all to a dull uniformity, and ſacrifice the true beauties of their art to an injudicious temperament.

The ancient *Greeks*, among whom this delightful art was long in the hands of poets, and of mathematicians, who had much leſs to do with it, aſcribe almoſt all its magick to the diverſity of their *Modes*, but have left us little more than the names of them, without ſuch diſcriminations, as might have enabled us to compare them with our own, and apply them to practice; their writers addreſſed themſelves to *Greeks*, who could not but know their national

muſick; and moſt of thoſe writers were profeſſed men of ſcience, who thought more of calculating ratios than of inventing melody; ſo that, whenever we ſpeak of the ſoft *Eolian* mode, of the tender *Lydian*, the voluptuous *Ionick*, the manly *Dorian*, or the animating *Phrygian*, we uſe mere phraſes, I believe, without clear ideas. For all that is known concerning the muſick of *Greece*, let me refer thoſe, who have no inclination to read the dry works of the *Greeks* themſelves, to a little tract of the learned WALLIS, which he printed as an Appendix to the Harmonicks of PTOLEMY; to the Dictionary of Muſick by ROUSSEAU, whoſe pen, formed to elucidate all the arts, had the property of ſpreading light before it on the darkeſt ſubjects, as if he had written with phoſphorus on the ſides of a cavern; and, laſtly, to the diſſertation of Dr. BURNEY, who, paſſing ſlightly over all that is obſcure, explains with perſpicuity whatever is explicable, and gives dignity to the character of a modern muſician by uniting it with that of a ſcholar and philoſopher.

The unexampled felicity of our nation, who diffuſe the bleſſings of a mild government over the fineſt part of *India*, would enable us to attain a perfect knowledge of the oriental muſick, which is known and practiſed in theſe *Britiſh* dominions not by mercenary performers only,

but even by *Muſelmans* and *Hindus* of eminent rank and learning: a native of *Cáſhán*, lately reſident at *Murſhedábád*, had a complete acquaintance with the *Perſian* theory and practice; and the beſt artiſts in *Hinduſtán* would cheerfully attend our concerts: we have an eaſy acceſs to approved *Aſiatick* treatiſes on muſical compoſition, and need not lament with CHARDIN, that he neglected to procure at *Iſfahán* the explanation of a ſmall tract on that ſubject, which he carried to *Europe*: we may here examine the beſt inſtruments of *Aſia*, may be maſters of them, if we pleaſe, or at leaſt may compare them with ours; the concurrent labours, or rather amuſements, of ſeveral in our own body, may facilitate the attainment of correct ideas on a ſubject ſo delightfully intereſting; and a free communication from time to time of their reſpective diſcoveries would conduct them more ſurely and ſpeedily, as well as more agreeably, to their deſired end. Such would be the advantages of union, or, to borrow a term from the art before us, of *harmonious accord*, in all our purſuits, and above all in that of knowledge.

On *Perſian* muſick, which is not the ſubject of this paper, it would be improper to enlarge: the whole ſyſtem of it is explained in a celebrated collection of tracts on pure and mixed

mathematicks, entitled *Durratu'ltáj*, and compoſed by a very learned man, ſo generally called *Allámi Shírazí*, or the *great philoſopher* of *Shíràz*, that his proper name is almoſt forgotten; but, as the modern *Perſians* had acceſs, I believe, to PTOLEMY's harmonicks, their mathematical writers on muſick treat it rather as a ſcience than as an art, and ſeem, like the *Greeks*, to be more intent on ſplitting tones into quarters and eighth parts, of which they compute the ratios to ſhow their arithmetick, than on diſplaying the principles of modulation, as it may affect the paſſions. I apply the ſame obſervation to a ſhort, but maſterly, tract of the famed ABU'SI'NA', and ſuſpect that it is applicable to an elegant eſſay in *Perſian*, called *Shamſu'láſwát*, of which I have not had courage to read more than the preface. It will be ſufficient to ſubjoin on this head, that the *Perſians* diſtribute their *eighty-four* modes, according to an idea of locality, into twelve *rooms*, twenty-four *receſſes*, and forty-eight *angles* or *corners*: in the beautiful tale, known by the title of the *Four Derviſes*, originally written in *Perſia* with great purity and elegance, we find the deſcription of a concert, where four ſingers, with as many different inſtruments, are repreſented "*modulating* " in twelve *makáms* or *perdahs*, twenty-four " *ſhóbahs*, and forty-eight *gúſhas*, and beginning

" a mirthful ſong of HA'FIZ, on vernal delight " in the *perdah* named *ráſt*, or direct." All the twelve *perdahs*, with their appropriated *ſhô-bahs*, are enumerated by AMI'N, a writer and muſician of *Hinduſtán*, who mentions an opinion of the learned, that only *ſeven* primary modes were in uſe before the reign of PARVI'Z, whoſe muſical entertainments are magnificently deſcribed by the incomparable NIZA'MI: the modes are chiefly denominated, like thoſe of the *Greeks* and *Hindus*, from different regions or towns; as, among the *perdahs*, we ſee *Hijáz*, *Irák*, *Iſpahán*: and, among the *ſhôbahs*, or ſecondary modes, *Zábul*, *Níſhápùr*, and the like. In a *Sanſcrit* book, which ſhall ſoon be particularly mentioned, I find the ſcale of a mode, named *Hijéja*, ſpecified in the following verſe:

Máns'agraha ſa nyáſò'c'hilò hijéjaſtu ſáyáhnè.

The name of this mode is not *Indian*; and, if I am right in believing it a corruption of *Hijàz*, which could hardly be written otherwiſe in the *Nágari* letters, we muſt conclude, that it was imported from *Perſia*: we have diſcovered then a *Perſian* or *Arabian* mode with this diapaſon,

D, E, F♯, G♯, A, B, C♯, D;

where the firſt ſemitone appears between the *fourth* and *fifth* notes, and the ſecond between

the *ſeventh* and *eighth*; as in the natural ſcale *Fa, ſol, la, ſi, ut, re, mi, fa:* but the C♯, and G♯, or *ga* and *ni* of the *Indian* author, are variouſly *changed*, and probably the ſeries may be formed in a manner not very different (though certainly there is a diverſity) from our major mode of D. This melody muſt neceſſarily end with the *fifth* note from the tonick, and begin with the tonick itſelf; and it would be a groſs violation of muſical decorum in *India*, to ſing it at any time except at the cloſe of day: theſe rules are comprized in the verſe above cited; but the ſpecies of octave is arranged according to Mr. FOWKE's remarks on the *Vínâ*, compared with the fixed *Swaragráma*, or gamut, of all the *Hindu* muſicians.

Let us proceed to the *Indian* ſyſtem, which is minutely explained in a great number of *Sanſcrit* books, by authors, who leave arithmetick and geometry to their aſtronomers, and properly diſcourſe on muſick as an art confined to the pleaſures of imagination. The *Pandits* of this province unanimouſly prefer the *Dámódara* to any of the popular *Sangítas*; but I have not been able to procure a good copy of it, and am perfectly ſatisfied with the *Nárayan*, which I received from *Benáres*, and in which the *Dámódar* is frequently quoted. The *Perſian* book, entitled *a Preſent from* INDIA, was compoſed,

under the patronage of AAZEM SHA'H, by the very diligent and ingenious MIRZA KHAN, and contains a minute account of *Hindu* literature in all, or moſt of, its branches: he profeſſes to have extracted his elaborate chapter on muſick, with the aſſiſtance of *Pandits* from the *Rágár-nava*, or Sea of Paſſions, the *Rágaderpana*, or Mirror of Modes, the *Sabhávinóda*, or Delight of Aſſemblies, and ſome other approved treatiſes in *Sanſcrit*. The *Sangítaderpan*, which he alſo names among his authorities, has been tranſlated into *Perſian*; but my experience juſtifies me in pronouncing, that the *Mogbols* have no idea of accurate tranſlation, and give that name to a mixture of gloſs and text with a flimſy paraphraſe of them both; that they are wholly unable, yet always pretend, to write *Sanſcrit* words in *Arabick* letters; that a man, who knows the *Hindus* only from *Perſian* books, does not know the *Hindus*; and that an *European*, who follows the muddy rivulets of *Muſelman* writers on *India*, inſtead of drinking from the pure fountain of *Hindu* learning, will be in perpetual danger of miſleading himſelf and others. From the juſt ſeverity of this cenſure I except neither ABU'LFAZL, nor his brother FAIZ'I, nor MOHSANI FA'N'I, nor MIRZA KHAN himſelf; and I ſpeak of all four after an attentive peruſal of their works. A tract on muſick in the idiom

of *Mat'hurà*, with ſeveral eſſays in pure *Hinduſtánì*, lately paſſed through my hands; and I poſſeſs a diſſertation on the ſame art in the ſoft dialect of *Panjáb*, or *Panchanada*, where the national melody has, I am told, a peculiar and ſtriking character; but I am very little acquainted with thoſe dialects, and perſuade myſelf, that nothing has been written in them, which may not be found more copiouſly and beautifully expreſſed in the *language*, as the *Hindus* perpetually call it, *of the Gods*, that is, of their ancient bards, philoſophers, and legiſlators.

The moſt valuable work, that I have ſeen, and perhaps the moſt valuable that exiſts, on the ſubject of *Indian* muſick, is named *Rágavibódha*, or *The Doctrine of Muſical Modes*; and it ought here to be mentioned very particularly, becauſe none of the *Pandits*, in our provinces, nor any of thoſe from *Cáſi* or *Caſhmír*, to whom I have ſhown it, appear to have known that it was extant; and it may be conſidered as a treaſure in the hiſtory of the art, which the zeal of Colonel POLIER has brought into light, and perhaps has preſerved from deſtruction. He had purchaſed, among other curioſities, a volume containing a number of ſeparate eſſays on muſick in proſe and verſe, and in a great variety of idioms: beſides tracts in *Arabick*,

Hindi, and *Perſian*, it included a ſhort eſſay in *Latin* by ALSTEDIUS, with an interlineary *Perſian* tranſlation, in which the paſſages quoted from LUCRETIUS and VIRGIL made a ſingular appearance; but the brighteſt gem in the ſtring was the *Rágavibódha*, which the Colonel permitted my *Nágari* writer to tranſcribe, and the tranſcript was diligently collated with the original by my *Pandit* and myſelf. It ſeems a very ancient compoſition, but is leſs old unqueſtionably than the *Ratnacára* by SA'RNGA DE'VA, which is more than once mentioned in it, and a copy of which Mr. BURROW procured in his journey to *Heridwar*: the name of the author was SO'MA, and he appears to have been a practical muſician as well as a great ſcholar and an elegant poet; for the whole book, without excepting the ſtrains noted in letters, which fill the fifth and laſt chapter of it, conſiſts of maſterly couplets in the melodious metre called *Aryà*; the *firſt*, *third*, and *fourth* chapters explain the doctrine of muſical ſounds, their diviſion and ſucceſſion, the variations of ſcales by temperament, and the enumeration of modes on a ſyſtem totally different from thoſe, which will preſently be mentioned; and the *ſecond* chapter contains a minute deſcription of different *Vínás* with rules for playing on them. This book alone would enable me, were I maſter of my

time, to compoſe a treatiſe on the muſick of *India*, with aſſiſtance, in the practical part, from an *European* profeſſor and a native player on the *Vína*; but I have leiſure only to preſent you with an eſſay, and even that, I am conſcious, muſt be very ſuperficial; it may be ſometimes, but, I truſt, not often, erroneous; and I have ſpared no pains to ſecure myſelf from errour.

In the literature of the *Hindus* all nature is animated and perſonified; every fine art is declared to have been revealed from heaven; and all knowledge, divine and human, is traced to its ſource in the *Védas*; among which the *Sámavéda* was intended to be *ſung*, whence the reader, or ſinger of it is called *Udgátri* or *Sámaga*: in Colonel POLIER'S copy of it the ſtrains are noted in figures, which it may not be impoſſible to decypher. On account of this diſtinction, ſay the *Bráhmens*, the *ſupreme preſerving power*, in the form of CRISHNA, having enumerated in the *Gítà* various orders of beings, to the chief of which he compares himſelf, pronounces, that "*among the* Védas *he was the* Sáman." From that *Véda* was accordingly derived the *Upavéda* of the *Gandharbas*, or muſicians in INDRA'S heaven; ſo that the divine art was communicated to our ſpecies by BRAHMA' himſelf or by his *active power* SERESWATI', the

Goddeſs of Speech; and their mythological ſon NA'RED, who was in truth an ancient lawgiver and aſtronomer, invented the *Vínà*, called alſo *Cach'hapì*, or *Teſtudo*; a very remarkable fact, which may be added to the other proofs of a reſemblance between that *Indian* God, and the MERCURY of the *Latians*. Among inſpired mortals the firſt muſician is believed to have been the ſage BHERAT, who was the inventor, they ſay, of *Nátacs*, or dramas, repreſented with ſongs and dances, and author of a muſical ſyſtem, which bears his name. If we can rely on MI'RZAKHA'N, there are four principal *Matas*, or ſyſtems, the firſt of which is aſcribed to ISWARA, or OSIRIS; the ſecond to BHERAT; the third to HANUMAT, or PA'VAN, the PAN of *India*, ſuppoſed to be the ſon of PAVANA, the regent of air; and the fourth to CALLINA'T'H, a *Rĭſhi*, or *Indian* philoſopher, eminently ſkilled in muſick, theoretical and practical: all four are mentioned by SOMA; and it is the *third* of them, which muſt be very ancient, and ſeems to have been extremely popular, that I propoſe to explain after a few introductory remarks; but I may here obſerve with SO'MA, who exhibits a ſyſtem of his own, and with the author of the *Nárâyan*, who mentions a great many others, that almoſt every kingdom and province had a peculiar ſtyle of melody, and

very different names for the modes, as well as a different arrangement and enumeration of them.

The two phenomena, which have already been ſtated as the foundation of muſical modes, could not long have eſcaped the attention of the *Hindus*, and their flexible language readily ſupplied them with names for the ſeven *Swaras*, or ſounds, which they diſpoſe in the following order, *ſhádja*, pronounced *ſharja*, *rĭſhabha*, *gándhára*, *madhyama*, *panchama*, *dhaivata*, *niſháda*; but the firſt of them is emphatically named *ſwara*, or the *ſound*, from the important office, which it bears in the ſcale; and hence, by taking the ſeven *initial letters* or ſyllables of thoſe words. they contrived a notation for their airs, and at the ſame time exhibited a gamut, at leaſt as convenient as that of GUIDOZ they call it *ſwaragráma* or *ſeptaca*, and expreſs it in this form:

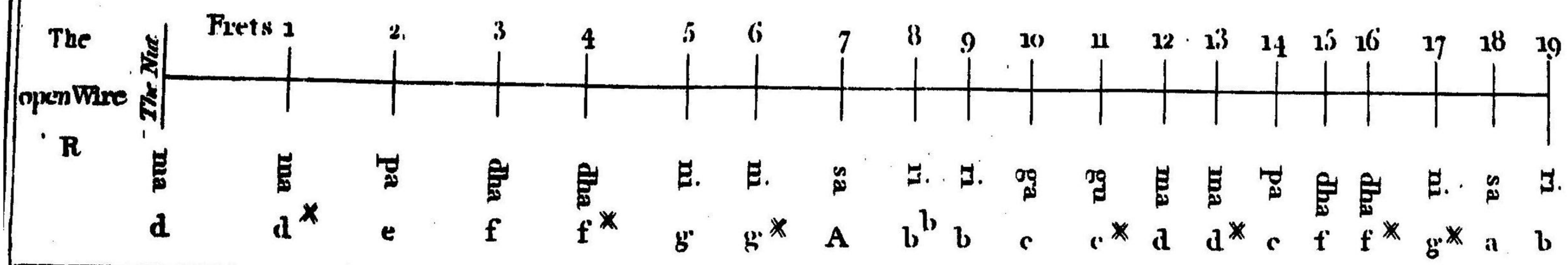
Sa, *ri*, *ga*, *ma*, *pa*, *dha*, *ni*,

three of which ſyllables are, by a ſingular concurrence, exactly the ſame, though not all in the ſame places, with three of thoſe invented by DAVID MOSTARE, as a ſubſtitute for the trouſome gamut uſed in his time, and which he arranges thus:

Bc, *cc*, *di*, *ga*, *lo*, *ma*, *ni*.

As to the notation of melody, ſince every *Indian*

Scale of the Fingerboard of the Vina reduced ⅔ the whole length being 21 inches 8/8 from the Nut to the highest Fret.



conſonant includes by its nature the ſhort vowel *a*, five of the ſounds are denoted by ſingle conſonants, and the two others have different ſhort vowels taken from their full names; by ſubſtituting long vowels, the *time* of each note is doubled, and other marks are uſed for a farther elongation of them; the octaves above and below the mean ſcale, the connection and acceleration of notes, the graces of execution or manners of fingering the inſtrument, are expreſſed very clearly by ſmall circles and ellipſes, by little chains, by curves, by ſtraight lines horizontal or perpendicular, and by creſcents, all in various poſitions: the cloſe of a ſtrain is diſtinguiſhed by a lotos-flower; but the time and meaſure are determined by the proſody of the verſe and by the comparative length of each ſyllable, with which every note or aſſemblage of notes reſpectively correſponds. If I underſtand the native muſicians, they have not only the *chromatick*, but even the ſecond, or new, *enharmonick*, genus; for they unanimouſly reckon twenty-two *ſrutis*, or quarters and thirds of a tone, in their octave: they do not pretend that thoſe minute intervals are mathematically equal, but conſider them as equal in practice, and allot them to the ſeveral notes in the following order; to *ſa*, *ma*, and *pa*, four; to *ri* and *dha*, three; to *ga* and *ni*, two; giving very ſmooth and ſignificant names to

each *s'ruti*. Their original ſcale, therefore, ſtands thus,

Sa, ri, ga, ma, pa, dha, ni, ſa.

4 3 2 4 4 3 2

The ſemitones accordingly are placed as in our diatonick ſcale: the intervals between the fourth and fifth, and between the firſt and ſecond, are major tones; but that between the fifth and ſixth, which is minor in our ſcale, appears to be major in theirs; and the two ſcales are made to coincide by taking a *s'ruti* from *pa* and adding it to *dha*, or, in the language of *Indian* artiſts, by raiſing *Servaretnà* to the claſs of *Sántà* and her ſiſters; for every *s'ruti* they conſider as a little nymph, and the nymphs of *Panchama*, or the *fifth* note, are *Málinì*, *Chapalá*, *Lólá*, and *Servaretnà*, while *Sántá* and her two ſiſters regularly belong to *Dhaivata*: ſuch at leaſt is the ſyſtem of CO'HALA, one of the ancient bards, who has left a treatiſe on muſick.

SOMA ſeems to admit, that a quarter or third of a tone cannot be ſeparately and diſtinctly heard from the *V'inà*; but he takes for granted, that its effect is very perceptible in their arrangement of modes; and their ſixth, I imagine, is almoſt univerſally diminiſhed by one *s'ruti*; for he only mentions two modes, in which all the ſeven notes are *unaltered*. I tried in vain to

diſcover any difference in practice between the *Indian* ſcale, and that of our own; but, knowing my ear to be very inſufficiently exerciſed, I requeſted a *German* profeſſor of muſick to accompany with his violin a *Hindu* lutaniſt, who ſung *by note* ſome popular airs on the loves of CRISHNA and RA'DH`A; he aſſured me, that the ſcales were the ſame; and Mr. SHORE afterwards informed me, that, when the voice of a native ſinger was in tune with his harpſichord, he found the *Hindu* ſeries of ſeven notes to aſcend, like ours, by a ſharp third.

For the conſtruction and character of the *Vinà*, I muſt refer you to the very accurate and valuable paper of Mr. FOWKE in the firſt volume of your Tranſactions; and I now exhibit a ſcale of its finger board, which I received from him with the drawing of the inſtrument, and on the correctneſs of which you may confidently depend: the regular *Indian* gamut anſwers, I believe pretty nearly to our major mode:

Ut, re, mi, fa, ſol, la, ſi, ut,

and, when the ſame ſyllables are applied to the notes, which compoſe our minor mode, they are diſtinguiſhed by epithets expreſſing the change, which they ſuffer. It may be neceſſary to add, before we come to the *Rágas*, or modes of the *Hindus*, that the twenty-one *múrch'hanas*, which Mr. SHORE's native muſician confounded with

the two and twenty *śrutis*, appear to be no more than *ſeven* ſpecies of diapaſon multiplied by *three*, according to the difference of pitch in the compaſs of three octaves.

Rága which I tranſlate a *mode*, properly ſignifies a *paſſion* or *affection* of the mind, each mode being intended, according to BHERAT'S definition of it, to move one or another of our ſimple or mixed affections; and we learn accordingly from the *Nárâyan*, that, in the days of CRISHNA, there were *ſixteen thouſand* modes, each of the *Gópìs* at *Mat'hurà* chuſing to ſing in one of them, in order to captivate the heart of their paſtoral God. The very learned SO'MA, who mixes no mythology with his accurate ſyſtem of *Rágas*, enumerates *nine hundred and ſixty* poſſible variations by the means of temperament, but ſelects from them, as applicable to practice, only *twenty-three* primary modes, from which he deduces many others; though he allows, that, by a diverſity of ornament and by various contrivances, the *Rágas* might, like the waves of the ſea, be multiplied to an infinite number. We have already obſerved, that *eighty-four modes* or *manners*, might naturally be formed by giving the lead to each of our *twelve* ſounds, and varying in *ſeven* different ways the poſition of the ſemitones; but, ſince many of thoſe modes would be inſufferable in practice, and

ſome would have no character ſufficiently marked, the *Indians* appear to have retained with predilection the number indicated by nature, and to have enforced their ſyſtem by two powerful aids, the *aſſociation of ideas*, and the *mutilation of the regular ſcales*.

Whether it had occurred to the *Hindu* muſicians, that the velocity or ſlowneſs of ſounds muſt depend, in a certain ratio, upon the rarefaction and condenſation of the air, ſo that their motion muſt be quicker in ſummer than in ſpring or autumn, and much quicker than in winter, I cannot aſſure myſelf; but am perſuaded, that their primary modes, in the ſyſtem aſcribed to PA'VANA, were firſt arranged according to the number of *Indian* ſeaſons.

The year is diſtributed by the *Hindus* into ſix *ritus*, or ſeaſons, each conſiſting of two months; and the firſt ſeaſon, according to the *Amarcóſha*, began with *Márgas'írſha*, near the time of the winter ſolſtice, to which month accordingly we ſee CRISHNA compared in the *Gítá*; but the old lunar year began, I believe, with *Aſwina*, or near the autumnal equinox, when the moon was at the full in the firſt manſion: hence the muſical ſeaſon, which takes the lead, includes the months of *Aſwin* and *Cártic*, and bears the name of *Sarad*, correſponding with part of our autumn; the next in order are

Hémanta and *Sis'ira*, derived from words, which ſignify *froſt* and *dew*; then come *Vaſanta*, or ſpring, called alſo *Surabhi* or fragrant, and *Puſh-paſamaya*, or the flower time; *Gríſhma*, or heat; and *Verſhà*, or the ſeaſon of rain. By appropriating a different mode to each of the different ſeaſons, the artiſts of *India* connected certain ſtrains with certain ideas, and were able to recal the memory of autumnal merriment at the cloſe of the harveſt, or of ſeparation and melancholy (very different from our ideas at *Calcutta*) during the cold months; of reviving hilarity on the appearance of bloſſoms, and complete vernal delight in the month of *Madhu* or *honey*; of languor during the dry heats, and of refreſhment by the firſt rains, which cauſe in this climate a ſecond ſpring. Yet farther: ſince the lunar year, by which feſtivals and ſuperſtitious duties are conſtantly regulated, proceeds concurrently with the ſolar year, to which the ſeaſons are neceſſarily referred, *devotion* comes alſo to the aid of muſick, and all the *powers of nature*, which are allegorically worſhipped as gods and goddeſſes on their ſeveral holidays, contribute to the influence of ſong on minds naturally ſuſceptible of religious emotions. Hence it was, I imagine, that PAVAN, or the inventor of his muſical ſyſtem, reduced the number of original modes from *ſeven* to *ſix*; but even this was not

enough for his purpoſe; and he had recourſe to the *five* principal diviſions of the day, which are the *morning*, *noon*, and *evening*, called *triſandhya*, with the two intervals between them, or the *forenoon* and *afternoon*: by adding *two* diviſions, or intervals, of the night, and by leaving one ſpecies of melody without any ſuch reſtriction, So'MA reckons *eight* variations in reſpect of time; and the ſyſtem of PA'VAN retains that number alſo in the ſecond order of derivative modes. Every branch of knowledge in this country has been embelliſhed by poetical fables; and the inventive talents of the *Greeks* never ſuggeſted a more charming allegory than the lovely families of the ſix *Rágas*, named, in the order of ſeaſons above exhibited, BHAIRAVA, MA'LAVA, SRI'RA'GA, HINDOLA or VASANTA, DI'PACA, and ME'GHA; each of whom is a Genius, or Demigod, wedded to five *Rágínis*, or Nymphs, and father of *eight* little Genii, called his *Putras*, or Sons: the fancy of SHAKSPEARE and the pencil of ALBANO might have been finely employed in giving ſpeech and form to this aſſemblage of new aërial beings, who people the fairy-land of *Indian* imagination; nor have the *Hindu* poets and painters loſt the advantages, with which ſo beautiful a ſubject preſented them. A whole chapter of the *Náráyan* contains deſcriptions of the *Rágas* and

their conſorts, extracted chiefly from the *Dámódar*, the *Caláncúra*, the *Retnamálá*, the *Chandricà*, and a metrical tract on muſick aſcribed to the God NA'RED himſelf, from which, as among ſo many beauties a particular ſelection would be very perplexing, I preſent you with the firſt that occurs, and have no doubt, that you will think the *Sánſcrit* language equal to *Italian* in ſoftneſs and elegance:

Lílá viháréna vanántarálé,
Chinvan prasúnáni vadhú ſaháyah,
Viláſi vésódita divya múrtih
Srîrága éſha prat'hitah prit'hivyám.

" The demigod SRI'RA'GA, famed over all this
" earth, ſweetly ſports with his nymphs, gather-
" ing freſh bloſſoms in the boſom of yon grove;
" and his divine lineaments are diſtinguiſhed
" through his graceful veſture."

Theſe and ſimilar images, but wonderfully diverſified, are expreſſed in a variety of meaſures, and repreſented by delicate pencils in the *Rágamálàs*, which all of us have examined, and among which the moſt beautiful are in the poſſeſſion of Mr. R. JOHNSON and Mr. HAY. A noble work might be compoſed by any muſician and ſcholar, who enjoyed leiſure and diſregarded expence, if he would exhibit a perfect ſyſtem of *Indian* muſick from *Sanſcrit* authorities, with the old melodies of SO'MA applied to the ſongs

of JAYADE'VA, embelliſhed with deſcriptions of all the modes accurately tranſlated, and with Mr. HAY's *Rágamálà* delineated and engraved by the ſcholars of CIPRIANI and BARTOLOZZI.

Let us proceed to the ſecond artifice of the *Hindu* muſicians, in giving their modes a diſtinct character and a very agreeable diverſity of expreſſion. A curious paſſage from PLUTARCH's treatiſe on Muſick is tranſlated and explained by Dr. BURNEY, and ſtands as the text of the moſt intereſting chapter in his diſſertation; ſince I cannot procure the original, I exhibit a paraphraſe of his tranſlation, on the correctneſs of which I can rely; but I have avoided, as much as poſſible, the technical words of the *Greeks*, which it might be neceſſary to explain at ſome length. "We are informed, ſays PLUTARCH, "by ARISTOXENUS, that muſicians aſcribe to "OLYMPUS of *Myſia* the invention of *enharmonick* melody, and conjecture, that, when he "was playing diatonically on his flute, and frequently paſſed from the higheſt of four ſounds "to the loweſt but one, or converſely, ſkipping "over the ſecond in deſcent, or the third in "aſcent, of that ſeries, he perceived a ſingular "beauty of expreſſion, which induced him to "diſpoſe the whole ſeries of ſeven or eight "ſounds by ſimilar ſkips, and to frame by the "ſame analogy his *Dorian* mode, omitting every

" found *peculiar* to the diatonick and chromatick
" melodies then in uſe, but without adding any
" that have ſince been made eſſential to the *new*
" enharmonick: in this genus, they ſay, he
" compoſed the Nome, or ſtrain, called *Spondean*,
" becauſe it was uſed in temples at the time of
" religious *libations*. Thoſe, it ſeems, were the
" *firſt* enharmonick melodies; and are ſtill re-
" tained by ſome, who play on the flute in the
" antique ſtyle without any diviſion of a ſemi-
" tone; for it was after the age of OLYMPUS,
" that the quarter of a tone was admitted into
" the *Lydian* and *Phrygian* modes; and it was
" he, therefore, who, by introducing an exqui-
" ſite melody before unknown in *Greece*, became
" the author and parent of the moſt beautiful
" and affecting muſick."

This method then of adding to the character and effect of a mode by diminiſhing the number of its primitive ſounds, was introduced by a *Greek* of the lower *Aſia*, who flouriſhed, according to the learned and accurate writer of the Travels of ANACHARSIS about the middle of the *thirteenth* century before CHRIST; but it muſt have been older ſtill among the HINDUS, if the ſyſtem, to which I now return, was actually invented in the age of RAMA.

Since it appears from the *Nárdyan*, that *thirty-ſix* modes are in general uſe, and the reſt very

rarely applied to practice, I ſhall exhibit only the ſcales of the ſix *Rágas* and thirty *Rágínis*, according to So'MA, the authors quoted in the *Nárâyan*, and the books explained by *Pandits* to MIRZA'KHA'N; on whoſe credit I muſt rely for that of *Cacubhá*, which I cannot find in my *Sanſcrit* treatiſes on muſick: had I depended on him for information of greater conſequence, he would have led me into a very ſerious miſtake; for he aſſerts, what I now find erroneous, that the *graha* is the firſt note of every mode, with which every ſong, that is compoſed in it, muſt invariably begin *and end.* Three diſtinguiſhed ſounds in each mode are called *graha*, *nyáſa*, *ans'a*, and the writer of the *Nárâyan* defines them in the two following couplets:

Graha ſwarah ſa ityuc̃tó yó gítádau ſamarpitah,
Nyáſa ſwaraſtu ſa próc̃tó yó gítádi ſamápticah:
Yó vyac̃tivyanjacò gáné, yaſya ſervé nugáminah,
Yaſya ſervatra báhulyam vády *ans'ó* pi nrĭpótamah.

"The note, called *graha*, is placed at the begin-
"ning, and that named *nyáſa*, at the end, of a
"ſong: that note, which diſplays the peculiar
"melody, and to which all the others are ſub-
"ordinate, that, which is always of the greateſt
"uſe, is like a ſovereign, though a mere *ans'a*,
"or portion."

"By the word *vádi*, ſays the commentator,
"he means the note, which announces and aſ-

" certains the *Rága*, and which may be confi-
" dered as the parent and origin of the *graha*
" and *nyáſa*:" this clearly ſhows, I think, that the *ans'a* muſt be the tonick; and we ſhall find, that the two other notes are generally its third and fifth, or the mediant and the dominant. In the poem entitled *Mágha* there is a muſical ſimile, which may illuſtrate and confirm our idea:

Analpatwát pradhánatwád ans'atyévétaraſwaráh,
Vijigíſhórnripatayah prayánti perichárataám.

" From the greatneſs, from the tranſcendent
" qualities, of that Hero, eager for conqueſt,
" other kings march in ſubordination to him, as
" other notes are ſubordinate to the *ans'a*."

If the *ans'a* be the tonick, or modal note, of the *Hindus*, we may confidently exhibit the ſcales of the *Indian* modes, according to So'MA, denoting by an afteriſk the omiſſion of a note.

BHAIRAVA:	dha,	*ni*,	ſa,	ri,	*ga*,	ma,	pa.
Varáti:	ſa,	ri,	*ga*,	*ma*,	pa,	dha,	*ni*.
Medhyamádi:	ma,	pa,	*,	*ni*,	ſa,	*,	*ga*.
Bhairavi:	ſa,	*ri*,	*ga*,	ma,	*pa*,	*dha*,	*ni*.
Saindhavi:	ſa,	*ri*,	*,	ma,	pa,	*dha*,	*.
Bengáſi:	*ſa*,	ri,	*ga*,	ma,	pa,	dha,	*ni*.
MA'LAVA:	*ni*,	ſa,	ri,	*ga*,	ma,	pa,	dha.
Tódi:	*ga*,	ma,	pa,	dha,	*ni*,	ſa,	ri.
Gauri:	*ni*,	ſa,	ri,	*,	ma,	pa,	*.
Góndacri:	ſa,	ri,	*ga*,	ma,	pa,	*,	*ni*.
Suſ'bávati:	not in So'MA.						
Cacubhà:	not in So'MA.						

SRIRA'GA:	*ni*,	ſa,	*ri*,	*ga*,	ma,	pa,	*dha*.
Málavas'rì:	ſa,	*,	*ga*,	ma,	pa,	*,	*ni*.
Máravì:	*ga*,	ma,	pa,	*,	*ni*,	ſa,	*.
Dhanyásì:	ſa,	*,	*ga*,	ma,	pa,	*,	*ni*.
Vaſantì:	ſa,	ri,	*ga*,	ma,	*,	dha,	*ni*.
Asáverì:	ma,	pa,	dha,	*ni*,	ſa,	ri,	*ga*.
HINDO'LA:	ma,	*,	dha,	*ni*,	ſa,	*,	*ga*.
Rámacrì:	ſa,	ri,	*ga*,	ma,	pa,	dha,	*ni*.
Dés'ácſhì:	*ga*,	ma,	pa,	*dha*,	*,	ſa,	*ri*.
Lelità:	ſa,	ri,	*ga*,	ma,	*,	dha,	*ni*.
Vélávalì:	*dha*,	*ni*,	ſa,	*,	*ga*,	ma,	*.
Patamanjarì:	not in SO'MA.						
D'IPACA:	not in SO'MA.						
Dés'i:	ri,	*,	*ma*,	pa,	dha,	*ni*,	ſa.
Cámbódì:	ſa,	*ri*,	*ga*,	ma,	pa,	*dha*,	*.
Nettà:	ſa,	*ri*,	*ga*,	ma,	pa,	*dha*,	*ni*.
Cédárì:	*ni*,	ſa,	*ri*,	*ga*,	ma,	pa,	dha.
Carnátì:	*ni*,	ſa,	*,	*ga*,	ma,	pa,	*.
ME'GHA:	not in SO'MA.						
Taccà:	ſa,	ri,	*ga*,	ma,	pa,	dha,	*ni*.
Mellárì:	*dha*,	*,	ſa,	*ri*,	*,	ma,	pa.
Gurjarì:	ri,	*ga*,	ma,	*,	dha,	*ni*,	ſa.
Bhúpálì:	*ga*,	*,	pa,	*dha*,	*,	ſa,	*ri*.
Déſacrì:	*ſa*,	ri,	ga,	*ma*,	*pa*,	dha,	*ni*.

It is impoſſible that I ſhould have erred much, if at all, in the preceding table, becauſe the regularity of the *Sanſcrit* metre has in general enabled me to correct the manuſcript: but I have ſome doubt as to *Vélávali*, of which *pa* is declared to be the *ans'a* or tonick, though it is ſaid in the ſame line, that both *pa* and *ri* may be omitted: I, therefore, have ſuppoſed *dha* to be

the true reading, both MIRZAKHAN and the *Nárâyan* exhibiting that note as the leader of the mode. The notes printed in *Italick* letters are variouſly *changed* by temperament or by ſhakes and other graces; but, even if I were able to give you in words a diſtinct notion of thoſe changes, the account of each mode would be inſufferably tedious, and ſcarce intelligible without the aſſiſtance of a maſterly performer on the *Indian* lyre. According to the beſt authorities adduced in the *Nárâyan*, the thirty-ſix modes are, in ſome provinces, arranged in theſe forms:

BHAIRAVA:	dha,	ni,	ſa,	ri,	*ga*,	ma,	pa.
Varáti:	ſa,	ri,	ga,	ma,	*pa*,	dha,	ni.
Medhyamádi:	ni,	ſa,	*,	ga,	ma,	pa,	dha.
Bhairavì:	*ſa*,	*,	ga,	ma,	*,	dha,	ni.
Saindhavì:	pa,	dha,	ni,	ſa,	ri,	ga,	ma.
Bengálì:	ſa.	ri,	*ga*,	ma,	pa,	dha,	ni.
MA'LAVA:	ma,	*,	dha,	ni,	ſa,	ri,	ga.
Tó'dì:	ma,	pa,	dha,	ni,	ſa,	ri,	ga.
Gaúdì:	ni,	ſa,	ri,	ga,	ma,	*,	dha.
Góndacrì:	ſa,	*,	ga,	ma,	pa,	*,	ni.
Suſſhávatì:	dha,	*ni*,	*ſa*,	ri,	ga,	ma,	*.
Cacubhà:	not in the *Nárâyan*.						
SRI'RA'GA:	ſa,	ri,	ga,	ma,	*pa*,	dha,	ni.
Mâlavaſrì:	ſa,	*ri*,	ga,	ma,	pa;	*dha*,	ni.
Máravì:	ſa,	*,	ga,	ma,	pa,	dha,	ni.
Dhanyásì:	ſa,	ri,	ga,	*ma*,	pa,	dha,	ni.
Vaſantì:	ſa,	ri,	ga,	ma,	pa,	dha,	ni.
A'ſáverì:	ri.	ga,	ma,	pa,	dha,	ni,	ſa.

HINDO'LA:	ſa, *, ga, ma, *, dha, ni.
Rámacrì:	*ſa*, *ri*, ga, ma, pa, dha, ni.
Désácſhì:	ga, ma, pa, dha, ni, ſa, *.
Lelità:	*ſa*, *, ga, ma, pa, *, ni.
Vélávalì:	dha, ni, *ſa*, ri, ga, ma, pa.
Patamanjarì:	pa, *dha*, ni, ſa, *ri*, *ga*, ma.
DI'PACA:	omitted.
Désì:	ni, ſa, ri, ga, ma, pa, dha.
Cámbódì:	ſa, ri, ga, ma, pa, dha, *ni*.
Nettà:	ſa, *ri*, ga, ma, pa, dha, ni.
Cédárì:	omitted.
Carnátì:	ni, ſa, ri, ga, ma, pa, dha.
ME'GHA:	dha, ni, ſa, ri, ga, ma, pa.
Taccà:	(a mixed mode.)
Mellári:	dha, ni, *, ri, ga, ma, *.
Gurjarì:	omitted in the *Nárâyan*.
Bhúpálì:	ſa, ri, ga, *, pa, dha, *.
Déſacrì:	ni, ſa, *, ga, ma, pa. *.

Among the ſcales juſt enumerated we may ſafely fix on that of SRI'RA'GA for our own major mode, ſince its form and character are thus deſcribed in a *Sanſcrit* couplet:

Játinyáſagrahagrámáns'éſhu ſhádjò' *lpapanchamah*,
Sringáraviírayórjnéyah *Srîrâgò* gítacóvidaih.

" Muſicians know *Srirága* to have *ſa* for its " principal note and the firſt of its ſcale, with " *pa* diminiſhed, and to be uſed for expreſſing " heroick love and valour." Now the diminution of *pa* by one *s'ruti* gives us the modern *European* ſcale,

ut, re, mi, fa, ſol, la, ſi, ut.

with a minor tone, or, as the *Indians* would expreſs it, with three *ſrutis*, between the fifth and ſixth notes.

On the formulas exhibited by MI'RZAKHA'N I have leſs reliance; but, ſince he profeſſes to give them from *Sanſcrit* authorities, it ſeemed proper to tranſcribe them:

BHAIRAVA:	dha,	ni,	ſa,	*,	ga,	ma,	*.
Varáti:	ſa,	ri,	ga,	ma,	pa,	dha,	ni.
Medhyamádi:	ma,	pa,	dha,	ni,	ſa,	ri,	ga.
Bhairavì:	ma,	pa,	dha,	ni,	ſa,	ri,	ga.
Saindhavì:	ſa,	ri,	ga,	ma,	pa,	dha,	ni.
Bengálì:	ſa,	ri,	ga,	ma,	pa,	dha,	ni.
MA'LAVA:	ſa,	ri,	ga,	ma,	pa,	dha,	ni.
Tódì:	ſa,	ri,	ga,	ma,	pa,	dha,	ni.
Gaúdì:	ſa,	*,	ga,	ma,	*,	dha,	ni.
Góndacrì:	ni,	ſa,	*,	ga,	ma,	pa,	*.
Suſſbávati:	dha,	ni,	ſa,	ri,	ga,	ma,	*.
Cacubhà:	dha,	ni,	ſa,	ri,	ga,	ma,	pa.
SRI'RA'GA:	ſa,	ri,	ga,	ma,	pa,	dha,	ni.
Málavaſrì:	ſa,	ri,	ga,	ma,	pa,	dha,	ni.
Máravì:	ſa,	*,	pa,	ga,	ma,	dha,	ni.
Dhanyásì:	ſa,	pa,	dha,	ni,	ri,	ga,	*.
Vaſantì:	ſa,	ri,	ga,	ma,	pa,	dha,	ni.
Aſaverì:	dha,	ni,	ſa,	*,	*,	ma,	pa.
HINDOLA:	ſa,	*,	ga,	ma,	pa,	*,	ni.
Rámacrì:	ſa,	*,	ga,	ma,	pa,	*,	ni.
Dés'ácſhí:	ga,	ma,	pa,	dha,	ni,	ſa,	*.
Lelità:	dha,	ni,	ſa,	*,	ga,	ma,	*.
Vélavalì:	dha,	ni,	ſa,	ri,	ga,	ma,	pa.
Patamanjarì:	pa,	dha,	ni,	ſa,	ri,	ga,	ma

DIPACA:	ſa,	ri,	ga,	ma,	pa,	dha,	ni.
Déſi:	ri,	ga,	ma,	*,	dha,	ni,	ſa.
Cambódi:	dha,	ni,	ſa,	ri,	ga,	ma,	pa.
Netta:	ſa,	ni,	dha,	pa,	ma,	ga,	ri.
Cédari:	ni,	ſa,	*,	ga,	ma,	pa,	*.
Carnati:	ni,	ſa,	ri,	ga,	ma,	pa,	dha.
MEGHA:	dha,	ni,	ſa,	ri,	ga,	*,	*.
Tacca:	ſa,	ri,	ga,	ma,	pa,	dha,	ni.
Mellari:	dha,	ni,	*,	ri,	ga,	ma,	*.
Gurjari:	ri,	ga,	ma,	pa,	dha,	ni,	ſa.
Bhúpali:	ſa,	ga,	ma,	dha,	ni,	pa,	ri.
Déſacrì:	ſa,	ri,	ga,	ma,	pa,	dha,	ni.

It may reaſonably be ſuſpected, that the *Mogbol* writer could not have ſhown the diſtinction, which muſt neceſſarily have been made, between the different modes, to which he aſſigns the ſame formula; and, as to his inverſions of the notes in ſome of the *Rághinis*, I can only ſay, that no ſuch changes appear in the *Sanſcrit* books, which I have inſpected. I leave our ſcholars and muſicians to find, among the ſcales here exhibited, the *Dorian* mode of OLYMPUS; but it cannot eſcape notice, that the *Chineſe* ſcale C, D, E, *, G, A, *, correſponds very nearly with *ga*, *ma*, *pa*, *, *ni*, *ſa*, *, or the *Máravì* of SOMA: we have long known in *Bengal*, from the information of a *Scotch* gentleman ſkilled in muſick, that the wild, but charming melodies of the ancient highlanders were formed by a ſimilar mutilation of the natural ſcale. By ſuch mutilations, and by various alterations of the notes

in tuning the *Vínà*, the number of modes might be augmented indefinitely; and CALLINA'T'HA admits *ninety* into his ſyſtem, allowing *ſix* nymphs, inſtead of *five*, to each of his muſical deities: for *Dípaca*, which is generally conſidered as a loſt mode (though MI'RZA'KHAN exhibits the notes of it), he ſubſtitutes *Panchama*; for *Hindóla*, he gives us *Vaſanta*, or the Spring; and for *Málava*, *Natanáráyan* or CRISHNA the Dancer; all with ſcales rather different from thoſe of PA'VAN. The ſyſtem of ISWARA, which may have had ſome affinity with the old *Egyptian* muſick invented or improved by OSIRIS, nearly reſembles that of HANUMAT, but the names and ſcales are a little varied: in all the ſyſtems, the names of the modes are ſignificant, and ſome of them as fanciful as thoſe of the fairies in the Midſummer Night's Dream. Forty-eight new modes were added by BHERAT, who *marries* a nymph, thence called *Bhárya*, to each *Putra*, or Son, of a *Rága*; thus admitting, in his muſical ſchool, an *hundred and thirty-two manners* of arranging the ſeries of notes.

Had the *Indian* empire continued in full energy for the laſt two thouſand years, religion would, no doubt, have given permanence to ſyſtems of muſick invented, as the *Hindus* believe, by their Gods, and adapted to myſtical poetry; but ſuch have been the revolutions of

their government ſince the time of ALEXANDER, that, although the *Sanſcrit* books have preſerved the theory of their muſical compoſition, the practice of it ſeems almoſt wholly loſt (as all the *Pandits* and *Rájas* confeſs) in *Gaur* and *Magarha*, or the provinces of *Bengal* and *Behar*. When I firſt read the ſongs of JAYADE'VA, who has prefixed to each of them the name of the mode, in which it was anciently ſung, I had hopes of procuring the original muſick; but the *Pandits* of the ſouth referred me to thoſe of the weſt, and the *Bráhmens* of the weſt would have ſent me to thoſe of the north; while they, I mean thoſe of *Népàl* and *Caſhmír*, declared that they had no ancient muſick, but imagined, that the notes to the *Gítagóvínda* muſt exiſt, if any where, in one of the ſouthern provinces, where the Poet was born: from all this I collect, that the art, which flouriſhed in *India* many centuries ago, has faded for want of due culture, though ſome ſcanty remnants of it may, perhaps, be preſerved in the paſtoral roundelays of *Mat'hurà* on the loves and ſports of the *Indian* APOLLO. We muſt not, therefore, be ſurpriſed, if modern performers on the *Vínà* have little or no *modulation*, or *change of mode*, to which paſſionate muſick owes nearly all its enchantment: but that the old muſicians of *India*, having fixed on a leading mode to expreſs the

general character of the ſong, which they were *tranſlating into the muſical language*, varied that mode, by certain rules, according to the variation of ſentiment or paſſion in the poetical phraſes, and always returned to it at the cloſe of the air, many reaſons induce me to believe; though I cannot but admit, that their modulation muſt have been greatly confined by the reſtriction of certain modes to certain ſeaſons and hours, unleſs thoſe reſtrictions belonged merely to the principal mode. The ſcale of the *Vínà*, we find, comprized both our *European* modes, and, if ſome of the notes can be raiſed a ſemitone by a ſtronger preſſure on the frets, a delicate and experienced finger might produce the effect of minute enharmonick intervals: the conſtruction of the inſtrument, therefore, ſeems to favour my conjecture; and an excellent judge of the ſubject informs us, that, "the open wires are from "time to time ſtruck in a manner, that prepares "the ear for a change of modulation, to which "the uncommonly full and fine tones of thoſe "notes greatly contribute." We may add, that the *Hindu* poets never fail to change the *metre*, which is their *mode*, according to the change of ſubject or ſentiment in the ſame piece; and I could produce inſtances of *poetical modulation* (if ſuch a phraſe may be uſed) at leaſt equal to the moſt affecting modulations of our greateſt com-

poſers: now the muſician muſt naturally have emulated the poet, as every tranſlator endeavours to reſemble his original; and, ſince each of the *Indian* modes is appropriated to a certain affection of the mind, it is hardly poſſible, that, where the paſſion is varied, a ſkilful muſician could avoid a variation of the mode. The rules for modulation ſeem to be contained in the chapters on *mixed modes*, for an intermixture of *Mellárì* with *Tódì* and *Saindhavì* means, I ſuppoſe, a tranſition, however ſhort, from one to another: but the queſtion muſt remain undecided, unleſs we can find in the *Sangítas* a clearer account of modulation, than I am able to produce, or unleſs we can procure a copy of the *Gítagóvinda* with the muſick, to which it was ſet, before the time of CALIDAS, in ſome notation, that may be eaſily decyphered. It is obvious, that I have not been ſpeaking of a modulation regulated by harmony, with which the *Hindus*, I believe, were unacquainted; though, like the *Greeks*, they diſtinguiſh the *conſonant* and *diſſonant* ſounds: I mean only ſuch a tranſition from one ſeries of notes to another, as we ſee deſcribed by the *Greek* muſicians, who were ignorant of *harmony* in the modern ſenſe of the word, and, perhaps, if they had known it ever ſo perfectly, would have applied it ſolely to the ſupport of melody, which alone ſpeaks the language of paſſion and ſentiment.

It would give me pleaſure to cloſe this eſſay with ſeveral ſpecimens of old *Indian* airs from the fifth chapter of So'MA; but I have leiſure only to preſent you with one of them in our own characters accompanied with the original notes: I ſelected the mode of *Vaſanti*, becauſe it was adapted by JAYADE'VA himſelf to the moſt beautiful of his odes, and becauſe the number of notes in So'MA compared with that of the ſyllables in the *Sanſcrit* ſtanza, may lead us to gueſs, that the ſtrain itſelf was applied by the muſician to the very words of the poet. The words are:

Lalita lavanga latá perisílana cómala malaya ſamíré,
Madhucara nicara carambita cócila cújita cunja cutíré
Viharati heririha ſaraſa vaſanté
Nrĭtyati yuvati janéna ſaman ſac'hi virahi janaſya duranté.

"While the ſoft gale of *Malaya* wafts per-
"fume from the beautiful clove-plant, and the
"receſs of each flowery arbour ſweetly reſounds
"with the ſtrains of the *Cócila* mingled with
"the murmurs of the honey-making ſwarms,
"HERI dances, O lovely friend, with a com-
"pany of damſels in this vernal ſeaſon; a ſea-
"ſon full of delights, but painful to ſeparated
"lovers."

I have noted So'MA's air in the major mode of A, or *ſa*, which, from its gaiety and brilliancy, well expreſſes the general hilarity of the ſong; but the ſentiment oftender pain, even in

a ſeaſon of delights, from the remembrance of pleaſures no longer attainable, would require in our muſick a change to the minor mode; and the air might be diſpoſed in the form of a rondeau ending with the ſecond line, or even with the third, where the ſenſe is equally full, if it ſhould be thought proper to expreſs by another modulation that *imitative melody*, which the poet has manifeſtly attempted: the meaſure is very rapid, and the air ſhould be gay, or even quick, in exact proportion to it.

AN OLD INDIAN AIR.



The preceding is a ſtrain in the mode of HINDO'LA, beginning and ending with the fifth note *ſa*, but wanting *pa*, and *ri*, or the ſecond and ſixth: I could eaſily have found words for it in the *Gítagóvinda*, but the united charms of poetry and muſick would lead me too far; and I muſt now with reluctance bid farewel to a ſubject, which I deſpair of having leiſure to reſume.

ON

THE MYSTICAL POETRY

OF

THE PERSIANS AND HINDUS.

BY

THE PRESIDENT.

A FIGURATIVE mode of expreſſing the fervour of devotion, or the ardent love of created ſpirits towards their benificent Creator, has prevailed from time immemorial in *Aſia*; particularly among the *Perſian* theiſts, both ancient *Húſhangis* and modern *Súfis*, who ſeem to have borrowed it from the *Indian* philoſophers of the *Védánta* ſchool; and their doctrines are alſo believed to be the ſource of that ſublime, but poetical, theology, which glows and ſparkles in the writings of the old *Academicks*. "PLATO travelled into "*Italy* and *Egypt*, ſays CLAUDE FLEURY, to "learn the Theology of the Pagans at its foun-"tain head:" its true fountain, however, was neither in *Italy* nor in *Egypt* (though conſiderable ſtreams of it had been conducted thither by PYTHAGORAS and by the family of MISRA),

but in *Perſia* or *India*, which the founder of the *Italick* ſect had viſited with a ſimilar deſign. What the *Grecian* travellers learned among the ſages of the eaſt, may perhaps be fully explained, at a ſeaſon of leiſure, in another diſſertation; but we confine this eſſay to a ſingular ſpecies of poetry, which conſiſts almoſt wholly of a myſtical religious allegory, though it ſeems on a tranſient view to contain only the ſentiments of a wild and voluptuous libertiniſm: now, admitting the danger of a poetical ſtyle, in which the limits between vice and enthuſiaſm are ſo minute as to be hardly diſtinguiſhable, we muſt beware of cenſuring it ſeverely, and muſt allow it to be natural, though a warm imagination may carry it to a culpable exceſs; for an ardently grateful piety is congenial to the undepraved nature of man, whoſe mind, ſinking under the magnitude of the ſubject, and ſtruggling to expreſs its emotions, has recourſe to metaphors and allegories, which it ſometimes extends beyond the bounds of cool reaſon, and often to the brink of abſurdity. BARROW, who would have been the ſublimeſt mathematician, if his religious turn of mind had not made him the deepeſt theologian of his age, deſcribes Love as "an affection or inclination of the ſoul toward "an object, proceeding from an apprehenſion "and eſteem of ſome excellence or convenience

" in it, as its *beauty*, worth, or utility, and pro-
" ducing, if it be abſent, a proportionable deſire,
" and conſequently an endeavour, to obtain ſuch
" a property in it, ſuch poſſeſſion of it, ſuch an
" *approximation to it, or union with it*, as the
" thing is capable of; with a regret and diſplea-
" ſure in failing to obtain it, or in the want and
" loſs of it; begetting likewiſe a complacence,
" ſatisfaction, and delight in its preſence, poſ-
" ſeſſion, or enjoyment, which is moreover at-
" tended with a good will toward it, ſuitable to
" its nature; that is, with a deſire, that it ſhould
" arrive at, or continue in, its beſt ſtate; with
" a delight to perceive it thrive and flouriſh;
" with a diſpleaſure to ſee it ſuffer or decay;
" with a conſequent endeavour to advance it in
" all good and preſerve it from all evil." Agree-ably to this deſcription, which conſiſts of two parts, and was deſigned to comprize the tender love of the Creator towards created ſpirits, the great philoſopher burſts forth in another place, with his uſual animation and command of lan-guage, into the following panegyrick on the pious love of human ſouls toward the Author of their happineſs: " Love is the ſweeteſt and
" moſt delectable of all paſſions; and, when by
" the conduct of wiſdom it is directed in a ra-
" tional way toward a worthy, congruous, and
" attainable object, it cannot otherwiſe than fill

" the heart with raviſhing delight; ſuch, in all
" reſpects ſuperlatively ſuch, is GOD; who, in-
" finitely beyond all other things, deſerveth our
" affection, as moſt perfectly amiable and de-
" ſirable: as having obliged us by innumerable
" and ineſtimable benefits; all the good, that
" we have ever enjoyed, or can ever expect,
" being derived from his pure bounty; all
" things in the world, in competition with him
" being mean and ugly; all things, without
" him, vain, unprofitable, and hurtful to us.
" He is the moſt proper object of our love; for
" we chiefly were framed, and it is the prime law
" of our nature, to love him; *our ſoul, from its*
" *original inſtinct, vergeth toward him as its cen-*
" *tre, and can have no reſt, till it be fixed on him:*
" he alone can ſatisfy the vaſt capacity of our
" minds, and fill our boundleſs deſires. He, of
" all lovely things, moſt certainly and eaſily
" may be attained; for, whereas commonly men
" are croſſed in their affection, and their love is
" embittered from their affecting things ima-
" ginary, which they cannot reach, or coy things,
" which diſdain and reject them, it is with GOD
" quite otherwiſe: He is moſt ready to impart
" himſelf; he moſt earneſtly deſireth and woo-
" eth our love; he is not only moſt willing to
" correſpond in affection, but even doth pre-
" vent us therein: *He doth cheriſh and encourage*

our love by ſweeteſt influences and moſt conſoling embraces; by kindeſt expreſſions of favour, by moſt beneficial returns; and, whereas all other objects do in the enjoyment much fail our expectation, he doth ever far exceed it. Wherefore in all affectionate motions of our hearts toward GOD; in *deſiring* him, or ſeeking his favour and friendſhip; in *embracing* him, or ſetting our eſteem, our good will, our confidence on him; in *enjoying* him by devotional meditations and addreſſes to him; in a reflective ſenſe of our intereſt and propriety in him; *in that myſterious union of ſpirit, whereby we do cloſely adhere to, and are, as it were, inſerted in him*; in a hearty complacence in his benignity, a grateful ſenſe of his kindneſs, and a zealous deſire of yielding ſome requital for it, we cannot but feel very pleaſant tranſports: indeed, that celeſtial flame, kindled in our hearts by the ſpirit of love, cannot be void of warmth; we cannot fix our eyes upon *infinite beauty*, we cannot taſte infinite ſweetneſs, we cannot cleave to infinite felicity, without alſo perpetually rejoicing in the firſt daughter of Love to GOD, Charity toward men; which, in complection and careful diſpoſition, doth much reſemble her mother; for ſhe doth rid us from all thoſe gloomy, keen, turbulent imaginations and paſſions, which cloud our mind, which fret our heart, which

" diſcompoſe the frame of our ſoul; from
" burning anger, from ſtorming contention,
" from gnawing envy, from rankling ſpite, from
" racking ſuſpicion, from diſtracting ambition
" and avarice; and conſequently doth ſettle our
" mind in an even temper, in a ſedate humour,
" in an harmonious order, in *that pleaſant ſtate*
" *of tranquillity, which natually doth reſult from*
" *the voidance of irregular paſſions.*" Now this paſſage from BARROW (which borders, I admit, on quietiſm and enthuſiaſtic devotion) differs only from the myſtical theology of the *Súfi's* and *Yógis*, as the flowers and fruits of *Europe* differ in ſcent and flavour from thoſe of *Aſia*, or as *European* differs from *Aſiatick* eloquence; the ſame ſtrain, in poetical meaſure, would riſe up to the odes of SPENSER on *Divine Love* and *Beauty*, and, in a higher key with richer embelliſhments, to the ſongs of HAFIZ and JAYADE'VA, the raptures of the *Maſnavì*, and the myſteries of the *Bhágavat*.

Before we come to the *Perſians* and *Indians*, let me produce another ſpecimen of *European* theology, collected from a late excellent work of the illuſtrious M. NECKER. " Were men
" animated, ſays he, with ſublime thoughts, did
" they reſpect the intellectual power, with which
" they are adorned, and take an intereſt in the
" dignity of their nature, they would embrace
" with tranſport that ſenſe of religion, which

" ennobles their faculties, keeps their minds in
" full ſtrength, and unites them in idea with
" him, whoſe immenſity overwhelms them with
" aſtoniſhment: *conſidering themſelves as an ema-*
" *nation from that infinite Being*, the ſource and
" cauſe of all things, they would then diſdain to
" be miſled by a gloomy and falſe philoſophy,
" and would cheriſh the idea of a GOD, who
" *created*, who *regenerates*, who *preſerves* this
" univerſe by invariable laws, and by a conti-
" nued chain of ſimilar cauſes producing ſimilar
" effects; who pervades all nature with his di-
" vine ſpirit, as an univerſal ſoul, which moves,
" directs, and reſtrains the wonderful fabrick of
" this world. The bliſsful idea of a GOD ſweet-
" ens every moment of our time, and embel-
" liſhes before us the path of life; unites us
" delightfully to all the beauties of nature, and
" aſſociates us with every thing that lives or
" moves. Yes; the whiſper of the gales, the
" murmur of waters, the peaceful agitation of
" trees and ſhrubs, would concur to engage our
" minds and *affect our ſouls with tenderneſs*, if
" our thoughts were elevated to *one univerſal*
" *cauſe*, if we recognized on all ſides the work
" of *Him*, *whom we love*; if we marked the
" traces of his auguſt ſteps and benignant inten-
" tions, if we believed ourſelves actually preſent
" at the diſplay of his boundleſs power and the

" magnificent exertions of his unlimited good-
" nefs. Benevolence, among all the virtues,
" has a character more than human, and a cer-
" tain amiable fimplicity in its nature, which
" feems analogous to the *firft idea*, the original
" intention of conferring delight, which we
" neceffarily fuppofe in the Creator, when we
" prefume to feek his motive in beftowing ex-
" iftence: benevolence is that virtue, or, to
" fpeak more emphatically, that *primordial beauty*,
" which preceded all times and all worlds; and,
" when we reflect on it, there appears an ana-
" logy, obfcure indeed at prefent, and to us im-
" perfectly known, between our moral nature
" and a time yet very remote, when we fhall
" fatisfy our ardent wifhes and lively hopes,
" which conftitute perhaps a fixth, and (if the
" phrafe may be ufed) a diftant; fenfe. It may
" even be imagined, that love, the brighteft or-
" nament of our nature, love, enchanting and
" fublime, is a myfterious pledge for the affur-
" ance of thofe hopes; fince love, by difen-
" gaging us from ourfelves, by tranfporting us
" beyond the limits of our own being, is the
" firft ftep in our progrefs to a joyful immor-
" tality; and, by affording both the notion and
" example of a cherifhed object diftinct from
" our own fouls, may be confidered as an in-
" terpreter to our hearts of fomething, which

" our intellects cannot conceive. We may ſeem
" even to hear the Supreme Intelligence and
" Eternal Soul of all nature, give this commiſ-
" ſion to the ſpirits, which emaned from him:
" *Go; admire a ſmall portion of my works, and*
" *ſtudy them; make your firſt trial of happineſs,*
" *and learn to love him, who beſtowed it; but ſeek*
" *not to remove the veil ſpread over the ſecret of*
" *your exiſtence: your nature is compoſed of thoſe*
" *divine particles, which, at an infinite diſtance,*
" *conſtitute my own eſſence; but you would be too*
" *near me, were you permitted to penetrate the*
" *myſtery of our ſeparation and union: wait the*
" *moment ordained by my wiſdom; and, until that*
" *moment come, hope to approach me only by adora-*
" *tion and gratitude.*"

If theſe two paſſages were tranſlated into *Sanſcrit* and *Perſian*, I am confident, that the *Védántis* and *Súfis* would conſider them as an epitome of their common ſyſtem; for they concur in believing, that the ſouls of men differ infinitely in *degree*, but not at all in *kind*, from the divine ſpirit, of which they are *particles*, and in which they will ultimately be abſorbed; that the ſpirit of GOD pervades the univerſe, always immediately preſent to his work, and conſequently always in ſubſtance, that he alone is perfect benevolence, perfect truth, perfect beauty; that the love of him alone is *real* and

genuine love, while that of all other objects is *abſurd* and illuſory, that the beauties of nature are faint reſemblances, like images in a mirror, of the divine charms; that, from eternity without beginning to eternity without end, the ſupreme benevolence is occupied in beſtowing happineſs or the means of attaining it; that men can only attain it by performing their part of the *primal covenant* between them and the Creator; that nothing has a pure abſolute exiſtence but *mind* or *ſpirit*; that *material ſubſtances*, as the ignorant call them, are no more than gay *pictures* preſented continually to our *minds* by the ſempiternal Artiſt; that we muſt beware of attachment to ſuch *phantoms*, and attach ourſelves excluſively to God, who truly exiſts in us, as we exiſt ſolely in him; that we retain even in this forlorn ſtate of ſeparation from our beloved, the *idea* of *heavenly beauty*, and the *remembrance* of our *primeval vows*; that ſweet muſick, gentle breezes, fragrant flowers, perpetually renew the primary *idea*, refreſh our fading memory, and melt us with tender affections; that we muſt cheriſh thoſe affections, and by abſtracting our ſouls from *vanity*, that is, from all but GOD, approximate to his eſſence, in our final union with which will conſiſt our ſupreme beatitude. From theſe principles flow a thouſand metaphors and

poetical figures, which abound in the ſacred poems of the *Perſians* and *Hindus*, who ſeem to mean the ſame thing in ſubſtance, and differ only in expreſſion as their languages differ in idiom! The modern SU'FIS, who profeſs a belief in the *Koran*, ſuppoſe with great ſublimity both of thought and of diction, an *expreſs contract*, on *the day of eternity without beginning*, between the aſſemblage of created ſpirits and the ſupreme ſoul, from which they were detached, when a celeſtial voice pronounced theſe words, addreſſed to each ſpirit ſeparately, "Art thou "not with thy Lord?" that is, art thou not bound by a ſolemn contract with him? and all the ſpirits anſwered with one voice, "Yes:" hence it is, that *aliſt*, or *art thou not*, and *beli*, or *yes*, inceſſantly occur in the myſtical verſes of the *Perſians*, and of the *Turkiſh* poets, who imitate them, as the *Romans* imitated the *Greeks*. The *Hindus* deſcribe the ſame covenant under the figurative notion, ſo finely expreſſed by ISAIAH, of a *nuptial contract*; for conſidering GOD in the three characters of Creator, Regenerator and Preſerver, and ſuppoſing the power of *Preſervation* and *Benevolence* to have become incarnate in the perſon of CRISHNA, they repreſent him as married to RA'DHA', a word ſignifying *atonement*, *pacification*, or *ſatisfaction*, but applied allegorically to *the ſoul of man*, or

rather to *the whole aſſemblage of created ſouls*, between whom and the benevolent Creator they ſuppoſe that *reciprocal* love, which BARROW deſcribes with a glow of expreſſion perfectly oriental, and which our moſt orthodox theologians believe to have been myſtically *ſhadowed* in the ſong of SOLOMON, while they admit, that, in a *literal* ſenſe, it is an epithalamium on the marriage of the ſapient king with the princeſs of *Egypt*. The very learned author of the prelections on ſacred poetry declared his opinion, that the canticles were founded on hiſtorical truth, but involved an allegory of that ſort, which he named *myſtical*; and the beautiful poem on the loves of LAILI and MAJNUN by the inimitable NIZA'MI (to ſay nothing of other poems on the ſame ſubject) is indiſputably built on true hiſtory, yet avowedly allegorical and myſterious; for the introduction to it is a continued rapture on *divine love*; and the name of LAILI ſeems to be uſed in the *Maſnavi* and the odes of HAFIZ for the omnipreſent ſpirit of GOD.

It has been made a queſtion, whether the poems of HAFIZ muſt be taken in a literal or in a figurative ſenſe; but the queſtion does not admit of a general and direct anſwer; for even the moſt enthuſiaſtick of his commentators allow, that ſome of them are to be taken literally, and his editors ought to have diſtinguiſhed

them, as our SPENSER has diſtinguiſhed his four Odes on *Love* and *Beauty*, inſtead of mixing the profane with the divine, by a childiſh arrangement according to the alphabetical order of the rhymes. HAFIZ never pretended to more than human virtuès, and it is known that he had human propenſities; for in his youth he was paſſionately in love with a girl ſurnamed *Shákhi Nebàt*, or *the Branch of Sugarcane*, and the prince of *Shiraz* was his rival: ſince there is an agreeable wildneſs in the ſtory, and ſince the poet himſelf alludes to it in one of his odes, I give it you at length from the commentary. There is a place called *Piriſebz*, or *the Green old man*, about four *Perſian* leagues from the city; and a popular opinion had long prevailed, that a youth, who ſhould paſs forty ſucceſſive nights in *Piriſebz* without ſleep, would infallibly become an excellent poet: young HAFIZ had accordingly made a vow, that he would ſerve that apprenticeſhip with the utmoſt exactneſs, and for thirty-nine days he rigorouſly diſcharged his duty, walking every morning before the houſe of his coy miſtreſs, taking ſome refreſhment and reſt at noon, and paſſing the night awake at his poetical ſtation; but, on the forticth morning, he was tranſported with joy on ſeeing the girl beckon to him through the lattices. and invite him to enter: ſhe received him

with rapture, declared her preference of a bright genius to the ſon of a king, and would have detained him all night, if he had not recollected his vow, and, reſolving to keep it inviolate, returned to his poſt. The people of *Shiraz* add (and the fiction is grounded on a couplet of HAFIZ), that, early next morning *an old man, in a green mantle*, who was no leſs a perſonage than KHIZR himſelf, approached him at *Piriſebz* with a cup brimful of nectar, which the *Greeks* would have called the water of *Aganippe*, and rewarded his perſeverance with an inſpiring draught of it. After his juvenile paſſions had ſubſided, we may ſuppoſe that his mind took that religious bent, which appears in moſt of his compoſitions; for there can be no doubt that the following diſtichs, collected from different odes, relate to the myſtical theology of the *Sufis*:

" In eternity without beginning, a ray of thy
" beauty began to gleam; when Love ſprang
" into being, and caſt flames over all nature;

" On that day thy cheek ſparkled even under
" thy veil, and all this beautiful imagery ap-
" peared on the mirror of our fancies.

" Riſe, my ſoul; that I may pour thee forth
" on the pencil of that ſupreme Artiſt, who
" comprized in a turn of his compaſs all this
" wonderful ſcenery!

" From the moment, when I heard the di-
" vine ſentence, *I have breathed into man a por-*
" *tion of my ſpirit*, I was aſſured, that we were
" His, and He ours.

" Where are the glad tidings of union with
" thee, that I may abandon all deſire of life?
" I am a bird of holineſs, and would fain eſcape
" from the net of this world.

" Shed, O Lord, from the cloud of heavenly
" guidance one cheering ſhower, before the
" moment, when I muſt riſe up like a particle
" of dry duſt!

" The ſum of our tranſactions in this uni-
" verſe, is nothing: bring us the wine of devo-
" tion; for the poſſeſſions of this world vaniſh.

" The true object of heart and ſoul is the
" glory of union with our beloved: that object
" really exiſts, but without it both heart and ſoul
" would have no exiſtence.

" O the bliſs of that day, when I ſhall depart
" from this deſolate manſion; ſhall ſeek reſt for
" my ſoul; and ſhall follow the traces of my
" beloved:

" Dancing, with love of his beauty, like a
" mote in a ſun-beam, till I reach the ſpring and
" fountain of light, whence yon ſun derives all
" his luſtre!"

The couplets, which follow, relate as indubitably to human love and ſenſual gratifications:

" May the hand never ſhake, which gathered the grapes! May the foot never ſlip, which preſſed them!

" That poignant liquor, which the zealot calls *the mother of ſins*, is pleaſanter and ſweeter to me than the kiſſes of a maiden.

" Wine two years old and a damſel of fourteen are ſufficient ſociety for me, above all companies great or ſmall.

" How delightful is dancing to lively notes and the cheerful melody of the flute, eſpecially when we touch the hand of a beautiful girl!

" *Call for wine, and ſcatter flowers around: what more canſt thou aſk from fate?* Thus ſpoke the nightingale this morning: what ſayeſt thou, ſweet roſe, to his precepts?

" Bring thy couch to the garden of roſes, that thou mayeſt kiſs the cheeks and lips of lovely damſels, quaff rich wine, and ſmell odoriferous bloſſoms.

" O branch of an exquiſite roſe-plant, for whoſe ſake doſt thou grow? Ah! on whom will that ſmiling roſe-bud confer delight?

" The roſe would have diſcourſed on the beauties of my charmer, but the gale was jealous, and ſtole her breath, before ſhe ſpoke.

" In this age, the only friends, who are free

" from blemiſh, are a flaſk of pure wine and a " volume of elegant love ſongs.

" O the joy of that moment, when the ſelf- " ſufficiency of inebriation rendered me inde- " pendent of the prince and of his miniſter!"

Many zealous admirers of HA'FIZ inſiſt, that by *wine* he invariably means *devotion*; and they have gone ſo far as to compoſe a dictionary of words in the *language*, as they call it, of the *Súfis:* in that vocabulary *ſleep* is explained by *meditation* on the divine perfections, and *perfume* by *hope* of the divine favour; *gales* are *illapſes* of grace; *kiſſes* and *embraces*, the *raptures* of piety; *idolaters*, *infidels*, and *libertines* are men of the pureſt *religion*, and their *idol* is the Creator himſelf; the *tavern* is a retired oratory, and its *keeper*, a ſage inſtructor; *beauty* denotes the *perfection* of the Supreme Being; *treſſes* are the *expanſion* of his glory; *lips*, the hidden myſteries of his eſſence: *down* on the cheek, the world of ſpirits, who encircle his throne; and a *black mole*, the *point* of indiviſible unity; laſtly, *wantonneſs*, *mirth*, and *ebriety*, mean religious ardour and abſtraction from all terreſtrial thoughts. The poet himſelf gives a colour in many paſſages to ſuch an interpretation; and without it, we can hardly conceive, that his poems, or thoſe of his numerous imitators, would be tolerated in a *Muſelman* country, eſ-

pecially at *Conſtantinople*, where they are venerated as divine compoſitions: it muſt be admitted, that the ſublimity of the *myſtical allegory*, which, like metaphors and compariſons, ſhould be *general* only, not minutely exact, is diminiſhed, if not deſtroyed, by an attempt at *particular* and *diſtinct reſemblances*; and that the ſtyle itſelf is open to dangerous miſinterpretation, while it ſupplies real infidels with a pretext for laughing at religion itſelf.

On this occaſion I cannot refrain from producing a moſt extraordinary ode by a *Súfì* of *Bokhárà*, who aſſumed the poetical ſurname of ISMAT: a more modern poet, by prefixing three lines to each couplet, which rhyme with the firſt hemiſtich, has very elegantly and ingeniouſly converted the *Kaſidah* into a *Mokhammes*, but I preſent you only with a literal verſion of the original diſtichs:

" Yeſterday, half inebriated, I paſſed by the
" quarter, where the vintners dwell, to ſeek the
" daughter of an infidel who ſells wine.

" At the end of the ſtreet, there advanced
" before me a damſel with a fairy's cheeks, who,
" in the manner of a pagan, wore her treſſes
" diſhevelled over her ſhoulder like the ſacer-
" dotal thread. I ſaid: O *thou, to the arch of*
" *whoſe eye-brow the new moon is a ſlave, what*
" *quarter is this and where is thy manſion?*

" She anſwered: *Caſt thy roſary on the*
" *ground*; *bind on thy ſhoulder the thread of pa-*
" *ganiſm*; *throw ſtones at the glaſs of piety*; *and*
" *quaff wine from a full goblet*;

" *After that come before me, that I may whiſ-*
" *per a word in thine ear: thou wilt accompliſh*
" *thy journey, if thou liſten to my diſcourſe.*

" Abandoning my heart and rapt in ecſtaſy,
" I ran after her, till I came to a place, in which
" religion and reaſon forſook me.

" At a diſtance I beheld a company, all in-
" ſane and inebriated, who came boiling and
" roaring with ardour from the wine of love;

" Without cymbals, or lutes, or viols, yet all
" full of mirth and melody; without wine, or
" goblet, or flaſk, yet all inceſſantly drinking.

" When the cord of reſtraint ſlipped from
" my hand, I deſired to aſk her one queſtion,
" but ſhe ſaid: *Silence!*

" *This is no ſquare temple, to the gate of which*
" *thou canſt arrive precipitately: this is no moſque*
" *to which thou canſt come with tumult, but with-*
" *out knowledge. This is the banquet-houſe of*
" *infidels, and within it all are intoxicated; all,*
" *from the dawn of eternity to the day of re-*
" *ſurrection, loſt in aſtoniſhment.*

" *Depart then from the cloiſter, and take the*
" *way to the tavern; caſt off the cloak of a der-*
" *viſe, and wear the robe of a libertine.*

" I obeyed; and, if thou deſireſt the ſame
" ſtrain and colour with ISMAT, imitate him,
" and ſell this world and the next for one drop
" of pure wine."

Such is the ſtrange religion, and ſtranger language of the *Súfis*; but moſt of the *Aſiatick* poets are of that religion, and, if we think it worth while to read their poems, we muſt think it worth while to underſtand them: their great *Maulavi* aſſures us, that "they profeſs eager
" deſire, but with no carnal affection, and cir-
" culate the cup, but no material goblet; ſince
" all things are ſpiritual in their ſect, all is my-
" ſtery within myſtery;" conſiſtently with which declaration he opens his aſtoniſhing work, entitled the *Maſnavì*, with the following couplets:

Hear, how yon reed in ſadly-pleaſing tales
Departed bliſs and preſent wo bewails!
' With me, from native banks untimely torn,
' Love-warbling youths and ſoft-ey'd virgins mourn.
' O! Let the heart, by fatal abſence rent,
' Feel what I ſing, and bleed when I lament:
' Who roams in exile from his parent bow'r,
' Pants to return, and chides each ling'ring hour.
' My notes, in circles of the grave and gay,
' Have hail'd the riſing, cheer'd the cloſing day:
' Each in my fond affections claim'd a part,
' But none diſcern'd the ſecret of my heart.
' What though my ſtrains and ſorrows flow combin'd!
' Yet ears are ſlow, and carnal eyes are blind.
' Free through each mortal form the ſpirits roll,
' But ſight avails not. Can we ſee the ſoul?'

Such notes breath'd gently from yon vocal frame:
Breath'd ſaid I? no; 'twas all enlivining flame.
'Tis love, that fills the reed with warmth divine;
'Tis love, that ſparkles in the racy wine.
Me, plaintive wand'rer from my peerleſs maid.
The reed has fir'd, and all my ſoul betray'd.
He gives the bane, and he with balſam cures;
Afflicts, yet ſooths; impaſſions, yet allures.
Delightful pangs his am'rous tales prolong;
And LAILI's frantick lover lives in ſong.
Not he, who reaſons beſt, this wiſdom knows:
Ears only drink what rapt'rous tongues diſcloſe.
Nor fruitleſs deem the reed's heart-piercing pain:
See ſweetneſs dropping from the parted cane.
Alternate hope and fear my days divide:
I courted Grief, and Anguiſh was my bride.
Flow on, ſad ſtream of life! I ſmile ſecure:
THOU liveſt! THOU, the pureſt of the pure!
Riſe! vig'rous youth! be free; be nobly bold:
Shall chains confine you, though they blaze with gold
Go; to your vaſe the gather'd main convey:
What were your ſtores? The pittance of a day!
New plans for wealth your fancies would invent;
Yet ſhells, to nouriſh pearls, muſt lie content.
The man, whoſe robe love's purple arrows rend
Bids av'rice reſt, and toils tumultuous end.
Hail, heav'nly love! true ſource of endleſs gains!
Thy balm reſtores me, and thy ſkill ſuſtains.
Oh, more than GALEN learn'd, than PLATO wiſe!
My guide, my law, my joy ſupreme ariſe!
Love warms this frigid clay with myſtick fire,
And dancing mountains leap with young deſire.
Bleſt is the ſoul, that ſwims in ſeas of love,
And long the life ſuſtain'd by food above.
With forms imperfect can perfection dwell?
Here pauſe, my ſong; and thou, vain world, farewel.

A volume might be filled with ſimilar paſſages from the *Súfi* poets; from SA'IB, ORF'I, MIR KHOSRAU, JA'MI, HAZIN, and SA'BIK, who are next in beauty of compoſition to HAFIZ and SADI, but next at a conſiderable diſtance; from MESI'HI, the moſt elegant of their *Turkiſh* imitators; from a few *Hindi* poets of our own times, and from IBNUL FA'RED, who wrote myſtical odes in *Arabick*; but we may cloſe this account of the *Súfis* with a paſſage from the third book of the BUSTAN, the declared ſubject of which is *divine love*; referring you for a particular detail of their metaphyſicks and theology to the *Dabiſtan* of MOHSANI FANI, and to the pleaſing eſſay, called the *Junction of two Seas*, by that amiable and unfortunate prince, DA'RA' SHECU'H:

" The love of a being compoſed, like thyſelf,
" of water and clay, deſtroys thy patience and
" peace of mind; it excites thee, in thy waking
" hours with minute beauties, and engages thee,
" in thy ſleep, with vain imaginations: with
" ſuch real affection doſt thou lay thy head on
" her foot, that the univerſe, in compariſon of
" her, vaniſhes into nothing before thee; and,
" ſince thy gold allures not her eye, gold and
" mere earth appear equal in thine. Not a
" breath doſt thou utter to any one elſe, for
" with her thou haſt no room for any other;

thou declareſt that her abode is in thine eye, or, when thou cloſeſt it, in thy heart; thou haſt no fear of cenſure from any man; thou haſt no power to be at reſt for a moment; if ſhe demands thy ſoul, it runs inſtantly to thy lip; and if ſhe waves a cimeter over thee, thy head falls immediately under it. Since an abſurd love, with its baſis on air, affects thee ſo violently, and commands with a ſway ſo deſpotic, canſt thou wonder, that they, who walk in the true path, are drowned in the ſea of myſterious adoration? They diſregard life through affection for its giver; they abandon the world through remembrance of its maker; they are inebriated with the melody of amorous complaints; they remember their beloved, and reſign to him both this life and the next. Through remembrance of GOD, they ſhun all mankind: they are ſo enamoured of the cup-bearer, that they ſpill the wine from the cup. No panacea can heal them, for no mortal can be apprized of their malady; ſo loudly has rung in their ears, from eternity without beginning, the divine word *aleſt*, with *belà*, the tumultuous exclamation of all ſpirits. They are a ſect fully employed, but ſitting in retirement; their feet are of earth, but their breath is a flame: with a ſingle yell they could rend a mountain from its baſe; with a

" ſingle cry they could throw a city into con-
" fuſion: like wind, they are concealed and
" move nimbly; like ſtone, they are ſilent, yet
" repeat GOD's praiſes. At early dawn their
" tears flow ſo copiouſly as to waſh from their
" eyes the black powder of ſleep: though the
" courſer of their fancy ran ſo ſwiftly all night,
" yet the morning finds them left behind in
" diſorder: night and day are they plunged in
" an ocean of ardent deſire, till they are unable,
" through aſtoniſhment, to diſtinguiſh night from
" day. So enraptured are they with the beauty
" of Him, who decorated the human form, that
" with the beauty of the form itſelf, they have
" no concern; and, if ever they behold a beau-
" tiful ſhape, they ſee in it the myſtery of
" GOD's work.

" The wiſe take not the huſk in exchange
" for the kernel; and he, who makes that
" choice, has no underſtanding. He only has
" drunk the pure wine of unity, who has for-
" gotten, by remembering GOD, all things elſe
" in both worlds."

Let us return to the *Hindus*, among whom we now find the ſame emblematical theology, which *Pythagoras* admired and adopted. The loves of CRISHNA and RADHA, or the reciprocal attraction between the divine goodneſs and the human ſoul, are told at large in the tenth

book of the *Bhágavat*, and are the ſubject of a little *Paſtoral Drama*, entitled *Gítagóvinda*: it was the work of JAYADE'VA, who flouriſhed, it is ſaid, before CALIDAS, and was born, as he tells us himſelf, in CENDULI, which many believe to be in *Calinga*: but, ſince there is a town of a ſimilar name in *Berdwan*, the natives of it inſiſt that the fineſt lyrick poet of *India* was their countryman, and celebrate in honour of him an annual jubilee, paſſing a whole night in repreſenting his drama, and in ſinging his beautiful ſongs. After having tranſlated the *Gítagóvinda* word for word, I reduced my tranſlation to the form, in which it is now exhibited; omitting only thoſe paſſages, which are too luxuriant and too bold for an *European* taſte, and the prefatory ode on the ten incarnations of VISHNU, with which you have been preſented on another occaſion: the phraſes in *Italicks*, are the *burdens* of the ſeveral ſongs; and you may be aſſured, that not a ſingle image or idea has been added by the tranſlator.

GÍTAGÓVINDA:

OR,

THE SONGS OF JAYADÉVA.

'THE firmament is obfcured by clouds; the 'woodlands are black with *Tamála*-trees; that 'youth, who roves in the foreſt, will be fearful 'in the gloom of night: go, my daughter; 'bring the wanderer home to my ruſtick man-'ſion.' Such was the command of NANDA, the fortunate herdſman; and hence aroſe the love of RA'DHA and MA'DHAVA, who ſported on the bank of *Yamunà*, or haſtened eagerly to the ſecret bower.

If thy ſoul be delighted with the remembrance of HERI, or ſenſible to the raptures of love, liſten to the voice of JAYADE'VA, whoſe notes are both ſweet and brilliant. O THOU, who reclineſt on the boſom of CAMALA': whoſe ears flame with gems, and whoſe locks are embelliſhed with ſylvan flowers; thou, from whom the day ſtar derived his effulgence, who ſleweſt

the venom-breathing CA'LIYA, who beamedſt, like a ſun, on the tribe of YADU, that flouriſhed like a lotos; thou, who ſitteſt on the plumage of GARURA, who, by ſubduing demons, gaveſt exquiſite joy to the aſſembly of immortals; thou, for whom the daughter of JANACA was decked in gay apparel, by whom DU'SHANA was overthrown; thou, whoſe eye ſparkles like the water-lily, who calledſt three worlds into exiſtence; thou, by whom the rocks of *Mandar* were eaſily ſupported, who ſippeſt nectar from the radiant lips of PEDMA', as the fluttering *Chacóra* drinks the moon-beams; *be victorious*, O HERI, *lord of conqueſt.*

RA'DHA' ſought him long in vain, and her thoughts were confounded by the fever of deſire: ſhe roved in the vernal morning among the twining *Váſantis* covered with ſoft bloſſoms, when a damſel thus addreſſed her with youthful hilarity: 'The gale, that has wantoned 'round the beautiful clove-plants, breathes now 'from the hills of *Maylaya*; the circling ar-'bours reſound with the notes of the *Cócil* and 'the murmurs of honey-making ſwarms. Now 'the hearts of damſels, whoſe lovers travel at a 'diſtance, are pierced with anguiſh; while the 'bloſſoms of *Bacul* are conſpicuous among the 'flowrets covered with bees. The *Tamála*, 'with leaves dark and odorous, claims a tribute

'from the muſk, which it vanquiſhes; and the
'cluſtering flowers of the *Paláſa* reſemble the
'nails of CA'MA, with which he rends the hearts
'of the young. The full-blown *Céſara* gleams
'like the ſceptre of the world's monarch, Love;
'and the pointed thyrſe of the *Cétaca* reſembles
'the darts, by which lovers are wounded. See
'the bunches of *Pátali*-flowers filled with bees,
'like the quiver of SMARA full of ſhafts; while
'the tender bloſſom of the *Caruna* ſmiles to ſee
'the whole world laying ſhame aſide. The far-
'ſcented *Mádhavì* beautifies the trees, round
'which it twines; and the freſh *Mallicà* ſeduces
'with rich perfume even the hearts of hermits;
'while the *Amra*-tree with blooming treſſes is
'embraced by the gay creeper *Atimucta*, and
'the blue ſtreams of *Yamunà* wind round the
'groves of *Vrindávan*. *In this charming ſeaſon,*
'*which gives pain to ſeparated lovers, young* HERI
'*ſports and dances with a company of damſels.*
'A breeze, like the breath of love, from the fra-
'grant flowers of the *Cétaca*, kindles every
'heart, whilſt it perfumes the woods with the
'duſt, which it ſhakes from the *Mallicá* with
'half-opened buds; and the *Cocila* burſts into
'ſong, when he ſees the bloſſoms gliſtening on
'the lovely *Raſéla*.'

The jealous RA'DHA' gave no anſwer; and, ſoon after, her officious friend, perceiving the

foe of MURA in the foreſt eager for the rapturous embraces of the herdſmen's daughters, with whom he was dancing, thus again addreſſed his forgotten miſtreſs: 'With a garland of wild 'flowers deſcending even to the yellow mantle, 'that girds his azure limbs, diſtinguiſhed by 'ſmiling cheeks and by ear-rings, that ſparkle, 'as he plays, HERI *exults in the aſſemblage of* 'amorous *damſels.* One of them preſſes him 'with her ſwelling breaſt while ſhe warbles 'with exquiſite melody. Another, affected by 'a glance from his eye, ſtands meditating on the 'lotos of his face. A third, on pretence of 'whiſpering a ſecret in his ear, approaches his 'temples, and kiſſes them with ardour. One 'ſeizes his mantle and draws him towards her, 'pointing to the bower on the banks of *Yamu-*'*nà*, where elegant *Vanjulas* interweave their 'branches. He applauds another, who dances 'in the ſportive circle, whilſt her bracelets ring, 'as ſhe beats time with her palms. Now he 'careſſes one, and kiſſes another, ſmiling on a 'third with complacency; and now he chaſes 'her, whoſe beauty has moſt allured him. 'Thus the wanton HERI frolicks, in the ſeaſon 'of ſweets, among the maids of *Vraja*, who 'ruſh to his embraces, as if he were Pleaſure 'itſelf aſſuming a human form; and one of 'them, under a pretext of hymning his divine

'perfections, whiſpers in his ear: "Thy lips,
"my beloved, are nectar."

RADHA remains in the foreſt; but reſenting the promiſcuous paſſion of HERI, and his neglect of her beauty, which he once thought ſuperiour, ſhe retires to a bower of twining plants, the ſummit of which reſounds with the humming of ſwarms engaged in their ſweet labours; and there, falling languid on the ground, ſhe thus addreſſes her female companion. '*Though*
'*he take recreation in my abſence, and ſmile on*
'*all around him, yet my ſoul remembers him,*
'whoſe beguiling reed modulates a tune ſweet-
'ened by the nectar of his quivering lip, while
'his ear ſparkles with gems, and his eye darts
'amorous glances; Him, whoſe locks are decked
'with the plumes of peacocks reſplendent with
'many-coloured moons, and whoſe mantle
'gleams like a dark blue cloud illumined with
'rain-bows; Him, whoſe graceful ſmile gives
'new luſtre to his lips, brilliant and ſoft as a
'dewy leaf, ſweet and ruddy as the bloſſom of
'*Bandhujiva*, while they tremble with eagerneſs
'to kiſs the daughters of the herdſmen; Him,
'who diſperſes the gloom with beams from the
'jewels, which decorate his boſom, his wriſts,
'and his ankles, on whoſe forehead ſhines a
'circlet of ſandal-wood, which makes even the
'moon contemptible, when it fails through irra-

diated clouds; Him, whoſe ear-rings are formed of entire gems in the ſhape of the fiſh *Macar* on the banners of Love; even the yellow-robed God, whoſe attendants are the chiefs of deities, of holy men, and of demons; Him, who reclines under a gay *Cadamba*-tree; who formerly delighted me, while he gracefully waved in the dance, and all his ſoul ſparkled in his eye. My weak mind thus enumerates his qualities; and, though offended, ſtrives to baniſh offence. What elſe can it do? It cannot part with its affection for CRISHNA, whoſe love is excited by other damſels, and who ſports in the abſence of RADHA'. *Bring, O friend,* that vanquiſher of the demon CE'SI, *to ſport with* me, who am repairing to a ſecret bower, who look timidly on all ſides, who meditate with amorous fancy on his divine transfiguration. Bring him, whoſe diſcourſe was once compoſed of the gentleſt words, to converſe with me, who am baſhful on his firſt approach, and expreſs my thoughts with a ſmile ſweet as honey. Bring him, who formerly ſlept on my boſom, to recline with me on a green bed of leaves juſt gathered, while his lip ſheds dew, and my arms enfold him. Bring him, who has attained the perfection of ſkill in love's art, whoſe hand uſed to preſs theſe firm and delicate ſpheres to play with me, whoſe voice rivals

'that of the *Cócil*, and whoſe treſſes are bound
'with waving bloſſoms. Bring him, who for-
'merly drew me by the locks to his embrace,
'to repoſe with me, whoſe feet tinkle, as they
'move, with rings of gold and of gems, whoſe
'looſened zone ſounds, as it falls; and whoſe
'limbs are ſlender and flexible as the creeping
'plant. That God, whoſe cheeks are beautified
'by the nectar of his ſmiles, whoſe pipe drops
'in his ecſtaſy, I ſaw in the grove encircled by
'the damſels of *Vraja*, who gazed on him
'aſkance from the corners of their eyes: I ſaw
'him in the grove with happier damſels, yet
'the ſight of him delighted me. Soft is the
'gale, which breathes over yon clear pool, and
'expands the cluſtering bloſſoms of the voluble
'*Asóca*; ſoft, yet grievous to me in the abſence
'of the foe of MADHU. Delightful are the
'flowers of *Amra*-trees on the mountain-top,
'while the murmuring bees purſue their volup-
'tuous toil; delightful, yet afflicting to me, O
'friend, in the abſence of the youthful CE'-
'SAVA.'

Meantime the deſtroyer of CANSA, having brought to his remembrance the amiable RA-DHA', forſook the beautiful damſels of *Vraja*: he ſought her in all parts of the foreſt; his old wound from love's arrow bled again; he re-pented of his levity, and, ſeated in a bower near

the bank of *Yamunà*, the blue daughter of the ſun, thus poured forth his lamentation.

'She is departed—ſhe ſaw me, no doubt,
'ſurrounded by the wanton ſhepherdeſſes;
'yet, conſcious of my fault, I durſt not
'intercept her flight. *Wo is me! ſhe feels a*
'*ſenſe of injured honour, and is departed in wrath.*
'How will ſhe conduct herſelf? How will ſhe
'expreſs her pain in ſo long a ſeparation?
'What is wealth to me? What are numerous at-
'tendants? What are the pleaſures of the world?
'What joy can I receive from a heavenly abode?
'I ſeem to behold her face with eye-brows
'contracting themſelves through her juſt reſent-
'ment: it reſembles a freſh lotos, over which
'two black bees are fluttering: I ſeem, ſo pre-
'ſent is ſhe to my imagination, even now to
'careſs her with eagerneſs. Why then do I
'ſeek her in this foreſt? Why do I lament
'without cauſe? O ſlender damſel, anger, I
'know, has torn thy ſoft boſom; but whither
'thou art retired, I know not. How can I in-
'vite thee to return? Thou art ſeen by me, in-
'deed, in a viſion; thou ſeemeſt to move be-
'fore me. Ah! why doſt thou not ruſh, as
'before, to my embrace? Do but forgive me:
'never again will I commit a ſimilar offence.
'Grant me but a ſight of thee, O lovely RA'-
'DHICA', for my paſſion torments me. I am

'not the terrible MAHE'SA: a garland of water-
'lilies with ſubtil threads decks my ſhoulders;
'not ſerpents with twiſted folds: the blue petals
'of the lotos glitter on my neck; not the azure
'gleam of poiſon; powdered ſandal-wood is
'ſprinkled on my limbs; not pale aſhes: O
'God of Love, miſtake me not for MAHA'DE'-
'VA. Wound me not again; approach me not
'in anger; I love already but too paſſionately;
'yet I have loſt my beloved. Hold not in thy
'hand that ſhaft barbed with an *Amra*-flower!
'Brace not thy bow, thou conqueror of the
'world! Is it valour to ſlay one who faints?
'My heart is already pierced by arrows from
'RA'DHA's eyes, black and keen as thoſe of an
'antelope; yet mine eyes are not gratified with
'her preſence. Her eyes are full of ſhafts; her
'eye-brows are bows; and the tips of her ears
'are ſilken ſtrings: thus armed by ANANGA,
'the God of Deſire, ſhe marches, herſelf a god-
'deſs, to enſure his triumph over the vanquiſhed
'univerſe. I meditate on her delightful em-
'brace, on the raviſhing glances darted from
'her eye, on the fragrant lotos of her mouth,
'on her nectar-dropping ſpeech; on her lips
'ruddy as the berries of the *Bimba*; yet even
'my fixed meditation on ſuch an aſſemblage of
'charms encreaſes, inſtead of alleviating, the
'miſery of ſeparation.'

The damſel, commiſſioned by RA'DHA', found the diſconſolate God under an arbour of ſpreading *Vániras* by the ſide of *Yamunà*; where, preſenting herſelf gracefully before him, ſhe thus deſcribed the affliction of his beloved:

'She deſpiſes eſſence of ſandal-wood, and 'even by moon-light ſits brooding over her 'gloomy ſorrow; ſhe declares the gale of *Ma-* 'laya to be venom, and the ſandal-trees, through 'which it has breathed, to have been the haunt 'of ſerpents. *Thus*, O MA'DHAVA, *is ſhe af-* 'flicted in thy abſence with the pain, which love's 'dart has occaſioned: her ſoul is fixed on thee. 'Freſh arrows of deſire are continually aſſailing 'her, and ſhe forms a net of lotos-leaves as ar- 'mour for her heart, which thou alone ſhouldſt 'fortify. She makes her own bed of the arrows 'darted by the flowery-ſhafted God; but, when 'ſhe hoped for thy embrace, ſhe had formed for 'thee a couch of ſoft bloſſoms. Her face is like 'a water-lily, veiled in the dew of tears, and 'her eyes appear like moons eclipſed, which let 'fall their gathered nectar through pain cauſed 'by the tooth of the furious dragon. She draws 'thy image with muſk in the character of the 'Deity with five ſhafts, having ſubdued the '*Macar*, or horned ſhark, and holding an arrow 'tipped with an *Amra*-flower; thus ſhe draws 'thy picture, and worſhips it. At the cloſe of

'every ſentence, "O MA'DHAVA, ſhe ex-
"claims, at thy feet am I fallen, and in thy ab-
"ſence even the moon, though it be a vaſe
"full of nectar, inflames my limbs." Then,
'by the power of imagination, ſhe figures thee
'ſtanding before her; thee, who art not eaſily
'attained: ſhe ſighs, ſhe ſmiles, ſhe mourns, ſhe
'weeps, ſhe moves from ſide to ſide, ſhe la-
'ments and rejoices by turns. Her abode is a
'foreſt; the circle of her female companions is
'a net; her ſighs are flames of fire kindled in a
'thicket; herſelf (alas! through thy abſence)
'is become a timid roe; and Love is the tiger,
'who ſprings on her like YAMA, the Genius of
'Death. So emaciated is her beautiful body,
'that even the light garland, which waves over
'her boſom, ſhe thinks a load. *Such, O bright-*
'*haired God, is* RA'DHA' *when thou art abſent.*
'If powder of ſandal-wood finely levigated be
'moiſtened and applied to her breaſts, ſhe ſtarts,
'and miſtakes it for poiſon. Her ſighs form a
'breeze long extended, and burn her like the
'flame, which reduced CANDARPA to aſhes.
'She throws around her eyes, like blue water-
'lilies with broken ſtalks, dropping lucid ſtreams.
'Even her bed of tender leaves appear in her
'ſight like a kindled fire. The palm of her
'hand ſupports her aching temple, motionleſs
'as the creſcent riſing at eve. "HERI, HERI,"

thus in ſilence ſhe meditates on thy name, as if her wiſh were gratified, and ſhe were dying through thy abſence. She rends her locks; ſhe pants; ſhe laments inarticulately; ſhe trembles; ſhe pines; ſhe muſes; ſhe moves from place to place; ſhe cloſes her eyes; ſhe falls; ſhe riſes again; ſhe faints: in ſuch a fever of love, ſhe may live, O celeſtial phyſician, if thou adminiſter the remedy; but, ſhouldſt Thou be unkind, her malady will be deſperate. Thus, O divine healer, by the nectar of thy love muſt RA'DHA' be reſtored to health; and, if thou refuſe it, thy heart muſt be harder than the thunderſtone. Long has her ſoul pined, and long has ſhe been heated with ſandal wood, moon-light, and water-lilies, with which others are cooled; yet ſhe patiently and in ſecret meditates on Thee, who alone canſt relieve her. Shouldſt thou be inconſtant, how can ſhe, waſted as ſhe is to a ſhadow, ſupport life a ſingle moment? How can ſhe, who lately could not endure thy abſence even an inſtant, forbear ſighing now, when ſhe looks with half-cloſed eyes on the *Rasála* with bloomy branches, which remind her of the vernal ſeaſon, when ſhe firſt beheld thee with rapture?

'Here have I choſen my abode: go quickly to RA'DHA'; ſoothe her with my meſſage,

'and conduct her hither.' So ſpoke the foe of MADHU to the anxious damſel, who haſtened back, and thus addreſſed her companion; 'Whilſt a ſweet breeze from the hills of *Malaya* 'comes wafting on his plumes the young God 'of Deſire; while many a flower points his ex-'tended petals to pierce the boſom of ſeparated 'lovers, *the Deity crowned with ſylvan bloſſoms,* '*lament, O friend, in thy abſence,* Even the 'dewy rays of the moon burn him; and, as the 'ſhaft of love is deſcending, he mourns inarti-'culately with increaſing diſtraction. When the 'bees murmur ſoftly, he covers his ears; miſery 'ſits fixed in his heart, and every returning 'night adds anguiſh to anguiſh. He quits his 'radiant palace for the wild foreſt, where he 'ſinks on a bed of cold clay, and frequently 'mutters thy name. In yon bower, to which 'the pilgrims of love are uſed to repair, he me-'ditates on thy form, repeating in ſilence ſome 'enchanting word, which once dropped from 'thy lips, and thirſting for the nectar which 'they alone can ſupply. Delay not, O love-'lieſt of women; follow the lord of thy heart: 'behold, he ſeeks the appointed ſhade, bright 'with the ornaments of love, and confident of 'the promiſed bliſs. *Having bound his locks* '*with foreſt-flowers, he haſtens to yon arbour,* '*where a ſoft gale breathes over the banks of*

'Yamunà: there, again pronouncing thy name,
'he modulates his divine reed. Oh! with what
'rapture doth he gaze on the golden duſt, which
'the breeze ſhakes from expanded bloſſoms;
'the breeze, which has kiſſed thy cheek! With
'a mind, languid as a dropping wing, feeble as
'a trembling leaf, he doubtfully expects thy ap-
'proach, and timidly looks on the path which
'thou muſt tread. Leave behind thee, O friend,
'the ring which tinkles on thy delicate ankle,
'when thou ſporteſt in the dance: haſtily caſt
'over thee thy azure mantle, and run to the
'gloomy bower. The reward of thy ſpeed, O
'thou who ſparkleſt like lightning, will be to
'ſhine on the blue boſom of MURA'RI, which
'reſembles a vernal cloud, decked with a ſtring
'of pearls like a flock of white water-birds flut-
'tering in the air. Diſappoint not, O thou
'lotos-eyed, the vanquiſher of MADHU; ac-
'compliſh his deſire; but go quickly: it is
'night; and the night alſo will quickly depart.
'Again and again he ſighs; he looks around;
'he re-enters the arbour; he can ſcarce articu-
'late thy ſweet name; he again ſmooths his
'flowery couch; he looks wild; he becomes
'frantick: thy beloved will periſh through de-
'ſire. The bright-beamed God ſinks in the
'weſt, and thy pain of ſeparation may alſo be
'removed: the blackneſs of the night is in-

'creaſed, and the paſſionate imagination of Go-
'VINDA has acquired additional gloom. My
'addreſs to thee has equalled in length and in
'ſweetneſs the ſong of the *Cócila* delay will
'make thee miſerable, O my beautiful friend.
'Seize the moment of delight in the place of
'aſſignation with the ſon of DEVACI, who de-
'ſcended from heaven to remove the burdens of
'the univerſe; he is a blue gem on the fore-
'head of the three worlds, and longs to ſip
'honey, like the bee, from the fragrant lotos of
'thy cheek.'

But the ſolicitous maid, perceiving that RA'-DHA' was unable, through debility, to move from her arbour of flowery creepers, returned to GO'VINDA, who was himſelf diſordered with love, and thus deſcribed her ſituation.

'*She mourns, O ſovereign of the world, in her*
'*verdant bower*; ſhe looks eagerly on all ſides
'in hope of thy approach; then, gaining
'ſtrength from the delightful idea of the pro-
'poſed meeting, ſhe advances a few ſteps, and
'falls languid on the ground. When ſhe riſes,
'ſhe weaves bracelets of freſh leaves; ſhe dreſſes
'herſelf like her beloved, and, looking at her-
'ſelf in ſport, exclaims, "Behold the van-
"quiſher of MADHU!" Then ſhe repeats again
'and again the name of HERI, and, catching at
'a dark blue cloud, ſtrives to embrace it, ſay-

'ing: "It is my beloved who approaches."
'Thus, while thou art dilatory, ſhe lies expect-
'ing thee; ſhe mourns; ſhe weeps; ſhe puts
'on her gayeſt ornaments to receive her lord;
'ſhe compreſſes her deep ſighs within her bo-
'ſom; and then, meditating on thee, O cruel,
'ſhe is drowned in a ſea of rapturous imagina-
'tions. If a leaf but quiver, ſhe ſuppoſes thee
'arrived; ſhe ſpreads her couch; ſhe forms in
'her mind a hundred modes of delight: yet if
'thou go not to her bower, ſhe muſt die this
'night through exceſſive anguiſh.'

By this time the moon ſpread a net of beams over the groves of *Vrindávan*, and looked like a drop of liquid ſandal on the face of the ſky, which ſmiled like a beautiful damſel; while its orb with many ſpots betrayed, as it were, a conſciouſneſs of guilt, in having often attended amorous maids to the loſs of their family honour. The moon, with a black fawn couched on its diſc, advanced in its nightly courſe; but MA'DHAVA had not advanced to the bower of RA'DHA', who thus bewailed his delay with notes of varied lamentation.

'The appointed moment is come; but HERI,
'alas! comes not to the grove. Muſt the ſea-
'ſon of my unblemiſhed youth paſs thus idly
'away? *Oh! what refuge can I ſeek, deluded as*
'*I am by the guile of my female adviſer?* The

'God with five arrows has wounded my heart;
'and I am deſerted by Him, for whoſe ſake I
'have ſought at night the darkeſt receſs of the
'foreſt. Since my beſt beloved friends have
'deceived me, it is my wiſh to die: ſince my
'ſenſes are diſordered, and my boſom is on fire,
'why ſtay I longer in this world? The cool-
'neſs of this vernal night gives me pain, inſtead
'of refreſhment: ſome happier damſel enjoys
'my beloved; whilſt I, alas! am looking at
'the gems in my bracelets, which are blackened
'by the flames of my paſſion. My neck, more
'delicate than the tendereſt bloſſom, is hurt by
'the garland, that encircles it: flowers are, in-
'deed, the arrows of Love, and he plays with
'them cruelly. I make this wood my dwell-
'ing: I regard not the roughneſs of the *Vétas-*
'trees; but the deſtroyer of MADHU holds me
'not in his remembrance! Why comes he not
'to the bower of bloomy *Vanjulas*, aſſigned for
'our meeting? Some ardent rival, no doubt,
'keeps him locked in her embrace: or have his
'companions detained him with mirthful recre-
'ations? Elſe why roams he not through the
'cool ſhades? Perhaps, the heart-ſick lover is
'unable through weakneſs to advance even a
'ſtep!"—So ſaying, ſhe raiſed her eyes; and,
ſeeing her damſel return ſilent and mournful,
unaccompanied by MADHAVA, ſhe was alarmed

even to phrenſy; and, as if ſhe actually beheld him in the arms of a rival, ſhe thus deſcribed the viſion which overpowered her intellect.

'Yes; in habiliments becoming the war of 'love, and with treſſes waving like flowery 'banners, *a damſel, more alluring than* RA'DHA', '*enjoys the conqueror of* MADHU. Her form is 'transfigured by the touch of her divine lover; 'her garland quivers over her ſwelling boſom; 'her face like the moon is graced with clouds 'of dark hair, and trembles, while ſhe quaffs 'the nectareous dew of his lip; her bright ear-'rings dance over her cheeks, which they irra-'diate; and the ſmall bells on her girdle tinkle 'as ſhe moves. Baſhful at firſt, ſhe ſmiles at 'length on her embracer, and expreſſes her joy 'with inarticulate murmurs; while ſhe floats 'on the waves of deſire, and cloſes her eyes 'dazzled with the blaze of approaching CA'MA: 'and now this heroine in love's warfare falls 'exhauſted and vanquiſhed by the reſiſtleſs 'MURA'RI, but alas! in my boſom prevails the 'flame of jealouſy, and yon moon, which diſ-'pels the ſorrow of others, increaſes mine. See 'again, where the *foe of* MURA *ſports in yon 'grove on the bank of the* Yamunà! See, how 'he kiſſes the lip of my rival, and imprints on 'her forehead an ornament of pure muſk, black 'as the young antelope on the lunar orb! Now

'like the huſband of RETI, he fixes white
'bloſſoms on her dark locks, where they gleam
'like flaſhes of lightning among the curled
'clouds. On her breaſts, like two firmaments,
'he places a ſtring of gems like a radiant con-
'ſtellation: he binds on her arms, graceful as
'the ſtalks of the water-lily, and adorned with
'hands glowing like the petals of its flower, a
'bracelet of ſapphires, which reſemble a cluſter of
'bees. Ah! ſee, how he ties round her waiſt
'a rich girdle illumined with golden bells, which
'ſeem to laugh, as they tinkle, at the inferior
'brightneſs of the leafy garlands, which lovers
'hang on their bowers to propitiate the God of
'Deſire. He places her ſoft foot, as he reclines
'by her ſide, on his ardent boſom, and ſtains it
'with the ruddy hue of *Yávaca*. Say, my
'friend, why paſs I my nights in this tangled
'foreſt without joy, and without hope, while
'the faithleſs brother of HALADHERA claſps
'my rival in his arms? Yet why, my compa-
'nion, ſhouldſt thou mourn, though my per-
'fidious youth has diſappointed me? What
'offence is it of thine, if he ſport with a crowd
'of damſels happier than I? Mark, how my
'ſoul, attracted by his irreſiſtible charms, burſts
'from its mortal frame, and ruſhes to mix with
'its beloved. *She, whom the God enjoys, crowned*
'*with ſylvan flowers*, ſits careleſsly on a bed of

leaves with Him, whoſe wanton eyes reſemble blue water-lilies agitated by the breeze. She feels no flame from the gales of *Malaya* with Him, whoſe words are ſweeter than the water of life. She derides the ſhafts of ſoul-born CA'MA, with Him, whoſe lips are like a red lotos in full bloom. She is cooled by the moon's dewy beams, while ſhe reclines with Him, whoſe hands and feet glow like vernal flowers. No female companion deludes her, while ſhe ſports with Him, whoſe veſture blazes like tried gold. She faints not through exceſs of paſſion, while ſhe careſſes that youth, who ſurpaſſes in beauty the inhabitants of all worlds. O gale, ſcented with ſandal, who breatheſt love from the regions of the ſouth, be propitious but for a moment: when thou haſt brought my beloved before my eyes, thou mayeſt freely waft away my ſoul. Love, with eyes like blue water-lilies, again aſſails me and triumphs; and, while the perfidy of my beloved rends my heart, my female friend is my foe, the cool breeze ſcorches me like a flame, and the nectar-dropping moon is my poiſon. Bring diſeaſe and death, O gale of *Malaya*! Seize my ſpirit, O God with five arrows! I aſk not mercy from thee: no more will I dwell in the cottage of my father. Receive me in thy azure waves, O ſiſter of YAMA,

'that the ardour of my heart may be al-
'layed!'

Pierced by the arrows of love, ſhe paſſed the night in the agonies of deſpair, and at early dawn thus rebuked her lover, whom ſhe ſaw lying proſtrate before her and imploring her forgiveneſs.

'Alas! *alas!* Go, MA'DHAVA, *depart*, O
'CE'SAVA; *ſpeak not the language of guile*;
'*follow her*, O *lotos-eyed* God, *follow her*, *who*
'*diſpels thy care*. Look at his eye half-opened,
'red with continued waking through the plea-
'ſurable night, yet ſmiling ſtill with affection
'for my rival! Thy teeth, O cerulean youth,
'are azure as thy complexion from the kiſſes,
'which thou haſt imprinted on the beautiful
'eyes of thy darling graced with dark blue
'powder; and thy limbs marked with punc-
'tures in love's warfare, exhibit a letter of
'conqueſt, written on poliſhed ſapphires with
'liquid gold. That broad boſom, ſtained by
'the bright lotos of her foot, diſplays a veſture
'of ruddy leaves over the tree of thy heart,
'which trembles within it. The preſſure of
'her lip on thine wounds me to the ſoul. Ah!
'how canſt thou aſſert, that we are one, ſince
'our ſenſations differ thus widely? Thy ſoul,
'O dark-limbed God, ſhows its blackneſs exter-
'nally. How couldſt thou deceive a girl, who

'relied on thee; a girl who burned in the fe-
'ver of love? Thou roveſt in woods, and fe-
'males are thy prey: what wonder? Even thy
'childiſh heart was malignant; and thou gaveſt
'death to the nurſe, who would have given thee
'milk. Since thy tenderneſs for me, of which
'theſe foreſts uſed to talk, has now vaniſhed,
'and ſince thy breaſt, reddened by the feet of
'my rival, glows as if thy ardent paſſion for
'her were burſting from it, the ſight of thee,
'O deceiver, makes me (ah! muſt I ſay it?)
'bluſh at my own affection.'

Having thus inveighed againſt her beloved, ſhe ſat overwhelmed in grief, and ſilently meditated on his charms; when her damſel ſoftly addreſſed her.

'He is gone: the light air has wafted him
'away. What pleaſure now, my beloved, re-
'mains in thy manſion? *Continue not, reſentful*
'*woman, thy indignation againſt the beautiful*
'MA'DHAVA. Why ſhouldſt thou render vain
'thoſe round ſmooth vaſes, ample and ripe as
'the ſweet fruit of yon *Tála*-tree? How often
'and how recently have I ſaid: "forſake not
"the blooming HERI?" Wy ſitteſt thou ſo
'mournful? Why weepeſt thou with diſtrac-
'tion, when the damſels are laughing around
'thee? Thou haſt formed a couch of ſoft lotos-
'leaves: let thy darling charm thy ſight, while

'he repoſes on it. Affict not thy ſoul with
'extreme anguiſh; but attend to my words,
'which conceal no guile. Suffer CESAVA to
'approach: let him ſpeak with exquiſite ſweet-
'neſs, and diſſipate all thy ſorrows. If thou art
'harſh to him, who is amiable; if thou art
'proudly ſilent, when he deprecates thy wrath
'with lowly proſtrations; if thou ſhoweſt aver-
'ſion to him, who loves thee paſſionately; if,
'when he bends before thee, thy face be turned
'contemptuouſly away; by the ſame rule of
'contrariety, the duſt of ſandal-wood, which
'thou haſt ſprinkled, may become poiſon; the
'moon, with cool beams, a ſcorching ſun; the
'freſh dew, a conſuming flame; and the ſports
'of love be changed into agony.'

MA'DHAVA was not abſent long: he returned to his beloved; whoſe cheeks were heated by the ſultry gale of her ſighs. Her anger was diminiſhed, not wholly abated; but ſhe ſecretly rejoiced at his return, while the ſhades of night alſo were approaching, ſhe looked abaſhed at her damſel, while He, with faultering accents, implored her forgiveneſs.

'Speak but one mild word, and the rays of
'thy ſparkling teeth will diſpel the gloom of
'my fears. My trembling lips, like thirſty
'*Chacóras*, long to drink the moon-beams of
'thy cheek. *O my darling, who art naturally*

'*ſo tender-hearted, abandon thy cauſeleſs indigna-*
'*tion. At this moment the flame of deſire con-*
'*ſumes my heart: Oh! grant me a draught of*
'*honey from the lotos of thy mouth.* Or, if thou
'beeſt inexorable, grant me death from the ar-
'rows of thy keen eyes; make thy arms my
'chains; and puniſh me according to thy plea-
'ſure. Thou art my life; thou art my orna-
'ment; thou art a pearl in the ocean of my
'mortal birth: oh! be favourable now, and my
'heart ſhall eternally be grateful. Thine eyes,
'which nature formed like blue water-lilies,
'are become, through thy reſentment, like petals
'of the crimſon lotos: oh! tinge with their
'effulgence theſe my dark limbs, that they may
'glow like the ſhafts of Love tipped with flow-
'ers. Place on my head that foot like a freſh
'leaf, and ſhade me from the ſun of my paſſion,
'whoſe beams I am unable to bear. Spread a
'ſtring of gems on thoſe two ſoft globes; let
'the golden bells of thy zone tinkle, and pro-
'claim the mild edict of love. Say, O damſel
'with delicate ſpeech, ſhall I dye red with the
'juice of *alaċtaca* thoſe beautiful feet, which
'will make the full-blown land-lotos bluſh
'with ſhame? Abandon thy doubts of my heart,
'now indeed fluttering through fear of thy diſ-
'pleaſure, but hereafter to be fixed wholly on
'thee; a heart, which has no room in it for

'another: none elſe can enter it, but Love, the 'bodileſs God. Let him wing his arrows; let 'him wound me mortally; decline not, O 'cruel, the pleaſure of ſeeing me expire. Thy 'face is bright as the moon, though its beams 'drop the venom of maddening deſire: let thy 'nectareous lip be the charmer, who alone has 'power to lull the ſerpent or ſupply an antidote 'for his poiſon. Thy ſilence afflicts me: oh! 'ſpeak with the voice of muſick, and let thy 'ſweet accents allay my ardour. Abandon thy 'wrath, but abandon not a lover, who ſurpaſſes 'in beauty the ſons of men, and who kneels 'before thee, O thou moſt beautiful among 'women. Thy lips are a *Bandhujiva*-flower; 'the luſtre of the *Madhuca* beams on thy cheek; 'thine eye outſhines the blue lotos; thy noſe 'is a bud of the *Tila*; the *Cunda*-bloſſom yields 'to thy teeth: thus the flowery-ſhafted God 'borrows from thee the points of his darts, and 'ſubdues the univerſe. Surely, thou deſcendeſt 'from heaven, O ſlender damſel, attended by a 'company of youthful goddeſſes; and all their 'beauties are collected in thee.'

He ſpake; and, ſeeing her appeaſed by his homage, flew to his bower, clad in a gay mantle. The night now veiled all viſible objects; and the damſel thus exhorted RA'DHA', while ſhe decked her with beaming ornaments.

'Follow, *gentle* RA'DHICA', *follow the foe of*
'MADHU: his diſcourſe was elegantly com-
'poſed of ſweet phraſes; ne proſtrated himſelf
'at thy feet; and he now haſtens to his de-
'lightful couch by yon grove of branching
'*Vanjulas*. Bind round thy ankle rings beam-
'ing with gems; and advance with mincing
'ſteps, like the pearl-fed *Maráls*. Drink with
'raviſhed ears the ſoft accents of HERI; and
'feaſt on love, while the warbling *Cócilas* obey
'the mild ordinance of the flower-darting God.
'Abandon delay: ſee, the whole aſſembly of
'ſlender plants, pointing to the bower with
'fingers of young leaves agitated by the gale,
'make ſignals for thy departure. Aſk thoſe
'two round hillocks, which receive pure dew-
'drops from the garland playing on thy neck,
'and the buds on whoſe top ſtart aloft with the
'thought of thy darling; aſk, and they will tell,
'that thy ſoul is intent on the warfare of love;
'advance, fervid warrior, advance with alacrity,
'while the ſound of thy tinkling waiſt-bells
'ſhall repreſent martial muſick. Lead with
'thee ſome favoured maid; graſp her hand
'with thine, whoſe fingers are long and ſmooth
'as love's arrows: march; and, with the noiſe
'of thy bracelets, proclaim thy approach to the
'youth, who will own himſelf thy ſlave: "She
"will come; ſhe will exult on beholding me;

" ſhe will pour accents of delight; ſhe will en-
" fold me with eager arms; ſhe will melt with
" affection:" Such are his thoughts at this mo-
' ment: and, thus thinking, he looks through
' the long avenue; he trembles; he rejoices;
' he burns; he moves from place to place; he
' faints, when he ſees thee not coming, and falls
' in his gloomy bower. The night now dreſſes
' in habiliments fit for ſecrecy, the many dam-
' ſels, who haſten to their places of aſſignation:
' ſhe ſets off with blackneſs their beautiful eyes;
' fixes dark *Tamála*-leaves behind their ears;
' decks their locks with the deep azure of water-
' lilies, and ſprinkles muſk on their panting bo-
' ſoms. The nocturnal ſky, black as the touch-
' ſtone, tries now the gold of their affection, and
' is marked with rich lines from the flaſhes of
' their beauty, in which they ſurpaſs the brighteſt
' *Caſhmirians*.'

RA'DHA', thus incited, tripped through the foreſt; but ſhame overpowered her, when, by the light of innumerable gems, on the arms, the feet, and the neck of her beloved, ſhe ſaw him at the door of his flowery manſion: then her damſel again addreſſed her with ardent exultation.

' Enter, ſweet RA'DHA', the bower of HERI:
' ſeek delight, O thou, whoſe boſom laughs
' with the foretaſte of happineſs. Enter, ſweet

RA'DHA', the bower graced with a bed of *Asóca* leaves: ſeek delight, O thou, whoſe garland leaps with joy on thy breaſt. Enter, ſweet RA'DHA', the bower illumined with gay bloſſoms; ſeek delight, O thou, whoſe limbs far excel them in ſoftneſs. Enter, O RA'DHA', the bower made cool and fragrant by gales from the woods of *Malaya*: ſeek delight, O thou, whoſe amorous lays are ſofter than breezes. Enter, O RA'DHA', the bower ſpread with leaves of twining creepers: ſeek delight, O thou, whoſe arms have been long inflexible. Enter, O RA'DHA', the bower which reſounds with the murmur of honey-making bees: ſeek delight, O thou, whoſe embrace yields more exquiſite ſweètneſs. Enter, O RA'DHA', the bower attuned by the melodious band of *Cócilas*: ſeek delight, O thou, whoſe lips, which outſhine the grains of the pomegranate, are embelliſhed, when thou ſpeakeſt, by the brightneſs of thy teeth. Long has he borne thee in his mind: and now, in an agony of deſire, he pants to taſte nectar from thy lip. Deign to reſtore thy ſlave, who will bend before the lotos of thy foot, and preſs it to his irradiated boſom; a ſlave, who acknowledges himſelf bought by thee for a ſingle glance from thy eye, and a toſs of thy diſdainful eye-brow.'

She ended; and RA'DHA' with timid joy,

darting her eyes on GO'VINDA, while ſhe muſically ſounded the rings of her ankles and the bells of her zone, entered the myſtic bower of her only beloved. *There ſhe beheld her* MA'DHAVA, *who delighted in her alone; who ſo long had ſighed for her embrace; and whoſe countenance then gleamed with exceſſive rapture:* his heart was agitated by her ſight, as the waves of the deep are affected by the lunar orb. His azure breaſt glittered with pearls of unblemiſhed luſtre, like the full bed of the cerulean *Yamunà*, interſperſed with curls of white foam. From his grateful waiſt, flowed a pale yellow robe, which reſembled the golden duſt of the water-lily, ſcattered over its blue petals. His paſſion was inflamed by the glances of her eyes, which played like a pair of water-birds with azure plumage, that ſport near a full-blown lotos on a pool in the ſeaſon of dew. Bright ear-rings, like two ſuns, diſplayed in full expanſion the flowers of his cheeks and lips, which gliſtened with the liquid radiance of ſmiles. His locks, interwoven with bloſſoms, were like a cloud variegated with moon-beams, and on his forehead ſhone a circle of odorous oil, extracted from the ſandal of *Malaya*, like the moon juſt appearing on the duſky horizon; while his whole body ſeemed in a flame from the blaze of unnumbered gems. Tears of tranſport guſhed in a

ſtream from the full eyes of RA'DHA', and their watery glances beamed on her beſt beloved. Even ſhame, which before had taken its abode in their dark pupils, was itſelf aſhamed and departed, when the fawn-eyed RADHA' gazed on the brightened face of CRISHNA, while ſhe paſſed by the ſoft edge of his couch, and the bevy of his attendant nymphs, pretending to ſtrike the gnats from their cheeks in order to conceal their ſmiles, warily retired from his bower

GO'VINDA, ſeeing his beloved cheerful and ſerene, her lips ſparkling with ſmiles, and her eye ſpeaking deſire, thus eagerly addreſſed her; while ſhe careleſsly reclined on the leafy bed ſtrewn with ſoft bloſſoms.

'Set the lotos of thy foot on this azure bo-
'ſom; and let this couch be victorious over all,
'who rebel againſt love. *Give ſhort rapture,*
'*ſweet* RA'DHA', *to* NA'RA'YA'N, *thy adorer.*
'I do thee homage; I preſs with my blooming
'palms thy feet, weary with ſo long a walk.
'O that I were the golden ring, that plays
'round thy ankle! Speak but one gentle word;
'bid nectar drop from the bright moon of thy
'mouth. Since the pain of abſence is removed,
'let me thus remove the thin veſt that enviouſly
'hides thy charms. Bleſt ſhould I be, if thoſe
'raiſed globes were fixed on my boſom, and

'the ardour of my paſſion allayed. O! ſuffer
'me to quaff the liquid bliſs of thoſe lips; re-
'ſtore with their water of life thy ſlave, who
'has long been lifeleſs, whom the fire of ſepa-
'ration has conſumed. Long have theſe ears
'been afflicted, in thy abſence, by the notes of
'the *Cócila:* relieve them with the ſound of thy
'tinkling waiſt-bells, which yield muſick, al-
'moſt equal to the melody of thy voice. Why
'are thoſe eyes half cloſed? Are they aſhamed
'of ſeeing a youth, to whom thy careleſs re-
'ſentment gave anguiſh? O! let affliction
'ceaſe: and let ecſtaſy drown the remembrance
'of ſorrow.'

In the morning ſhe roſe diſarrayed, and her eyes betrayed a night without ſlumber; when the yellow-robed God, who gazed on her with tranſport, thus meditated on her charms in his heavenly mind: 'Though her locks be diffuſed
'at random, though the luſtre of her lips be
'faded, though her garland and zone be fallen
'from their enchanting ſtations, and though ſhe
'hide their places with her hands, looking to-
'ward me with baſhful ſilence, yet even thus
'diſarranged, ſhe fills me with extatic delight.'
But RA'DHA', preparing to array herſelf, be-fore the company of nymphs could ſee her confuſion, ſpake thus with exultation to her obſequious lover.

'Place, O ſon of YADU, with fingers cooler
'than ſandal-wood, place a circlet of muſk on
'this breaſt, which reſembles a vaſe of conſe-
'crated water, crowned with freſh leaves, and
'fixed near a vernal bower, to propitiate the
'God of Love. Place, my darling, the gloſſy
'powder, which would make the blackeſt bee
'envious, on this eye, whoſe glances are keener
'than arrows darted by the huſband of RETI.
'Fix, O accompliſhed youth, the two gems,
'which form part of love's chain, in theſe ears,
'whence the antelopes of thine eyes may run
'downwards and ſport at pleaſure. Place now
'a freſh circle of muſk, black as the lunar ſpots,
'on the moon of my forehead; and mix gay
'flowers on my treſſes with a peacock's feathers,
'in graceful order, that they may wave like the
'banners of CAMA. Now replace, O tender
'hearted, the looſe ornaments of my veſture;
'and refix the golden bells of my girdle on
'their deſtined ſtation, which reſembles thoſe
'hills, where the God with five ſhafts, who de-
'ſtroyed SAMBAR, keeps his elephant ready
'for battle.'

While ſhe ſpake, the heart of YADAVA tri-umphed; and, obeying her ſportful beheſts, he placed muſky ſpots on her boſom and forehead, dyed her temples with radiant hues, embelliſhed her eyes with additional blackneſs, decked her

braided hair and her neck with freſh garlands, and tied on her wriſts the looſened bracelets, on her ankles the beamy rings, and round her waiſt the zone of bells, that ſounded with raviſhing melody.

Whatever is delightful in the modes of muſick, whatever is divine in meditations on VISHNU, whatever is exquiſite in the ſweet art of love, whatever is graceful in the fine ſtrains of poety, all that let the happy and wiſe learn from the ſongs of JAYADE'VA, whoſe ſoul is united with the foot of NA'RA'YAN. May that HERI be your ſupport, who expanded himſelf into an infinity of bright forms, when, eager to gaze with myriads of eyes on the daughter of the ocean, he diſplayed his great character of the all-pervading deity, by the multiplied reflections of his divine perſon in the numberleſs gems on the many heads of the king of ſerpents, whom he choſe for his couch; that HERI, who removing the lucid veil from the boſom of PEDMA', and fixing his eyes on the delicious buds, that grew on it, diverted her attention by declaring that, when ſhe had choſen him as her bridegroom near the ſea of milk, the diſappointed huſband of PERVATI drank in deſpair the venom, which dyed his neck azure!

REMARKS

ON

THE ISLAND OF *HINZUAN OR JOHANNA.*

BY

THE PRESIDENT.

HINZÚÀN (a name, which has been gradually corrupted into *Anzuame*, *Anjuan*, *Juanny*, and *Johanna*) has been governed about two centuries by a colony of *Arabs*, and exhibits a curious inſtance of the ſlow approaches toward civilization, which are made by a ſmall community, with many natural advantages, but with few means of improving them. An account of this *African* iſland, in which we hear the language and ſee the manners of *Arabia*, may neither be unintereſting in itſelf, nor foreign to the objects of inquiry propoſed at the inſtitution of our Society.

On *Monday*, the 28th of *July*, 1783, after a voyage, in the *Crocodile*, of ten weeks and two days from the rugged iſlands of *Cape Verd*, our eyes were delighted with a proſpect ſo beautiful,

that neither a painter nor a poet could perfectly repreſent it, and ſo cheering to us, that it can juſtly be conceived by ſuch only, as have been in our preceding ſituation. It was the ſun riſing in full ſplendour on the iſle of *Mayáta* (as the ſeamen called it) which we had joyfully diſtinguiſhed the preceding afternoon by the height of its peak, and which now appeared at no great diſtance from the windows of our cabin; while *Hinzúàn*, for which we had ſo long panted, was plainly diſcernible a-head, where its high lands preſented themſelves with remarkable boldneſs The weather was fair; the water, ſmooth; and a gentle breeze drove us eaſily before dinner-time round a rock, on which the *Brilliant* ſtruck juſt a year before, into a commodious road*, where we dropped our anchor early in the evening: we had ſeen *Mohíla*, another liſter iſland in the courſe of the day.

The frigate was preſently ſurrounded with canoes, and the deck ſoon crowded with natives of all ranks, from the high-born chief, who waſhed linen, to the half-naked ſlave, who only paddled. Moſt of them had letters of recommendation from *Engliſhmen*, which none of them were able to read, though they ſpoke *Engliſh* intelligibly; and ſome appeared vain of

* Lat. 122. 10'. 47". S. Long. 14°. 25'. 5". E. by the Maſter.

titles, which our countrymen had given them in play, according to their ſuppoſed ſtations: we had *Lords*, *Dukes*, and *Princes* on board, ſolliciting our cuſtom and importuning us for preſents. In fact they were too ſenſible to be proud of empty ſounds, but juſtly imagined, that thoſe ridiculous titles would ſerve as marks of diſtinction, and, by attracting notice, procure for them ſomething ſubſtantial. The only men of real conſequence in the iſland, whom we ſaw before we landed, were the Governor ABDULLAH, ſecond couſin to the king, and his brother ALWI', with their ſeveral ſons; all of whom will again be particularly mentioned: they underſtood *Arabick*, ſeemed zealots in the *Mohammedan* faith, and admired my copies of the *Alkoran*; ſome verſes of which they read, whilſt ALWI' peruſed the opening of another *Arabian* manuſcript, and explained it in *Engliſh* more accurately than could have been expected.

The next morning ſhowed us the iſland in all its beauty; and the ſcene was ſo diverſified, that a diſtinct view of it could hardly have been exhibited by the beſt pencil: you muſt, therefore, be ſatisfied with a mere deſcription, written on the very ſpot and compared attentively with the natural landſcape. We were at anchor in a fine bay, and before us was a vaſt amphitheatre, of which you may form a general notion

by picturing in your minds a multitude of hills infinitely varied in ſize and figure and then ſuppoſing them to be thrown together, with a kind of artleſs ſymmetry, in all imaginable poſitions. The back ground was a ſeries of mountains, one of which is pointed near half a mile perpendicularly high from the level of the ſea, and little more than three miles from the ſhore: all of them were richly clothed with wood, chiefly fruit-trees, of an exquiſite verdure. I had ſeen many a mountain of a ſtupendous height in *Wales* and *Swiſſerland*, but never ſaw one before, round the boſom of which the clouds were almoſt continually rolling, while its green ſummit roſe flouriſhing above them, and received from them an additional brightneſs. Next to this diſtant range of hills was another tier, part of which appeared charmingly verdant, and part rather barren; but the contraſt of colours changed even this nakedneſs into a beauty: nearer ſtill were innumerable mountains, or rather cliffs, which brought down their verdure and fertility quite to the beach; ſo that every ſhade of green, the ſweeteſt of colours, was diſplayed at one view by land and by water. But nothing conduced more to the variety of this enchanting proſpect, than the many rows of palm-trees, eſpecially the tall and graceful *Areca's*, on the ſhores, in the valleys, and on

the ridges of hills, where one might almoſt ſuppoſe them to have been planted regularly by deſign. A more beautiful appearance can ſcarce be conceived, than ſuch a number of elegant palms in ſuch a ſituation, with luxuriant tops, like verdant plumes, placed at juſt intervals, and ſhowing between them part of the remoter landſcape, while they left the reſt to be ſupplied by the beholder's imagination. The town of *Matſamúdò* lay on our left, remarkable at a diſtance for the tower of the principal moſque, which was built by HALI'MAH, a queen of the iſland, from whom the preſent king is deſcended: a little on our right was a ſmall town, called *Bantáni.* Neither the territory of *Nice*, with its olives, date-trees, and cypreſſes, nor the iſles of *Hieres*, with their delightful orange-groves, appeared ſo charming to me, as the view from the road of *Hinzúàn*; which, nevertheleſs, is far ſurpaſſed, as the Captain of the *Crocodile* aſſured us, by many of the iſlands in the ſouthern ocean. If life were not too ſhort for the complete diſcharge of all our reſpective duties, public and private, and for the acquiſition even of neceſſary knowledge in any degree of perfection, with how much pleaſure and improvement might a great part of it be ſpent in admiring the beauties of this wonderful orb, and contemplating the nature of man in all its varieties!

We haſtened to tread on firm land, to which we had been ſo long diſuſed, and went on ſhore, after breakfaſt, to ſee the town, and return the Governor's viſit. As we walked, attended by a crowd of natives, I ſurprized them by reading aloud an *Arabick* inſcription over the gate of a moſque, and ſtill more, when I entered it, by explaining four ſentences, which were written very diſtinctly on the wall, ſignifying, "that the "world was given us for our own edification, "not for the purpoſe of raiſing ſumptuous build-"ings; life, for the diſcharge of moral and re-"ligious duties, not for pleaſurable indulgences; "wealth, to be liberally beſtowed, not avari-"ciouſly hoarded; and learning, to produce "good actions, not empty diſputes." We could not but reſpect the temple even of a falſe prophet, in which we found ſuch excellent morality: we ſaw nothing better among the *Roniſh* trumpery in the church at *Madera*. When we came to ABDULLAH's houſe, we were conducted through a ſmall court-yard into an open room, on each ſide of which was a large and convenient ſofa, and above it a high bed-place in a dark receſs, over which a chintz counterpoint hung down from the ceiling: this is the general form of the beſt rooms in the iſland; and moſt of the tolerable houſes have a ſimilar apartment on the oppoſite ſide of the court, that

there may be at all hours a place in the ſhade for dinner or for repoſe. We were entertained with ripe dates from *Yemen*, and the milk of cocoa-nuts; but the heat of the room, which ſeemed acceſſible to all, who choſe to enter it. and the ſcent of muſk or civet, with which it was perfumed, ſoon made us deſirous of breathing a purer air; nor could I be detained long by the *Arabick* munuſcripts, which the Governor produced, but which appeared of little uſe, and conſequently of no value, except to ſuch as love mere curioſities: one of them, indeed, relating to the penal law of the *Mohammedans*, I would gladly have purchaſed at a juſt price; but he knew not what to aſk, and I knew, that better books on that ſubject might be procured in *Bengal*. He then offered me a black boy for one of my *Alkorans*, and preſſed me to barter an *Indian* dreſs, which he had ſeen on board the ſhip, for a cow and calf: the golden ſlippers attracted him moſt, ſince his wife, he ſaid, would like to wear them; and, for that reaſon, I made him a preſent of them; but had deſtined the book and the robe for his ſuperior. No higher opinion could be formed of *Sayyad* ABDULLAH, who ſeemed very eager for gain, and very ſervile where he expected it.

Our next viſit was to *Shaikh* SA'LIM, the king's eldeſt ſon; and, if we had ſeen him firſt,

the ſtate of civilization in *Hindóſtan* would have appeared at its loweſt ebb: the worſt *Engliſh* hackney in the worſt ſtable is better lodged, and looks more princely than this heir apparent; but, though his mean and apparel were extremely ſavage, yet allowance ſhould have been made for his illneſs; which, as we afterwards learned, was an abſceſs in the ſpleen, a diſorder not uncommon in that country, and frequently cured, agreeably to the *Arabian* practice, by the actual cautery. He was inceſſantly chewing pieces of the *Areca-nut* with ſhell-lime; a cuſtom borrowed, I ſuppoſe, from the *Indians*, who greatly improve the compoſition with ſpices and betel-leaves, to which they formerly added camphor: all the natives of rank chewed it, but not, I think, to ſo great an exceſs. Prince SALIM from time to time gazed at himſelf with complacency in a piece of broken looking-glaſs, which was glued on a ſmall board; a ſpecimen of wretchedneſs, which we obſerved in no other houſe; but many circumſtances convinced us, that the apparently low condition of his royal highneſs, who was not on bad terms with his father, and ſeemed not to want authority, proceeded wholly from avarice. His brother HAMDULLAH, who generally reſides in the town of *Domoni*, has a very different character, being eſteemed a man of worth, good ſenſe, and learn-

ing: he had come, the day before, to *Matſa-múdo*, on hearing that an *Engliſh* frigate was in the road; and I, having gone out for a few minutes to read an *Arabick* inſcription, found him, on my return, devouring a manuſcript, which I had left with ſome of the company. He is a *Kádì*, or *Mohammedan* judge; and, as he ſeemed to have more knowledge than his countrymen, I was extremely concerned, that I had ſo little converſation with him. The king, *Shaikh* AHMED, has a younger ſon, named ABDULLAH, whoſe uſual reſidence is in the town of *Wánì*, which he ſeldom leaves, as the ſtate of his health is very infirm. Since the ſucceſſion to the title and authority of *Sultàn* is not unalterably fixed in one line, but requires confirmation by the chiefs of the iſland, it is not improbable that they may hereafter be conferred on prince HAMDULLAH.

A little beyond the hole, in which SA'LIM received us, was his *h'aram*, or the apartment of his women, which he permitted us all to ſee, not through politeneſs to ſtrangers, as we believed at firſt, but, as I learned afterwards from his own lips, in expectation of a preſent; we ſaw only two or three miſerable creatures with their heads covered, while the favourite, as we ſuppoſed, ſtood behind a coarſe curtain, and ſhowed her ankles under it loaded with ſilver

rings; which, if ſhe was capable of reflection, ſhe muſt have conſidered as glittering fetters rather than ornaments; but a rational being would have preferred the condition of a wild beaſt, expoſed to perils and hunger in a foreſt, to the ſplendid miſery of being wife or miſtreſs to SA'LIM.

Before we returned, ALWI' was deſirous of ſhowing me his books; but the day was too far advanced, and I promiſed to viſit him ſome other morning. The governor, however, prevailed on us to ſee his place in the country, where he invited us to dine the next day: the walk was extremely pleaſant from the town to the ſide of a rivulet, which formed in one part a ſmall pool very convenient for bathing, and thence, through groves and alleys, to the foot of a hill; but the dining-room was little better than an open barn, and was recommended only by the coolneſs of its ſhade. ABDULLAH would accompany us on our return to the ſhip, together with two *Muftis*, who ſpoke *Arabick* indifferently, and ſeemed eager to ſee all my manuſcripts; but they were very moderately learned, and gazed with ſtupid wonder on a fine copy of the *Hamáſah* and on other collections of ancient poetry.

Early the next morning a black meſſenger, with a tawny lad as his interpreter, came from

prince SA'LIM; who, having broken his perſpective-glaſs, wiſhed to procure another by purchaſe or barter: a polite anſwer was returned, and ſteps taken to gratify his wiſhes. As we on our part expreſſed a deſire to viſit the king at *Domóni*, the prince's meſſenger told us, that his maſter would, no doubt, lend us palanquins (for there was not a horſe in the iſland) and order a ſufficient number of his vaſſals to carry us, whom we might pay for their trouble, as we thought juſt: we commiſſioned him, therefore, to aſk that favour, and begged, that all might be ready for our excurſion before ſun-riſe; that we might eſcape the heat of the noon, which, though it was the middle of winter, we had found exceſſive. The boy, whoſe name was COMBO MADI, ſtayed with us longer than his companion: there was ſomething in his look ſo ingenuous, and in his broken *Engliſh* ſo ſimple, that we encouraged him to continue his innocent prattle. He wrote and read *Arabick* tolerably well, and ſet down at my deſire the names of ſeveral towns in the iſland, which, He firſt told me, was properly called *Hinzúàn*. The fault of begging for whatever he liked, he had in common with the governor and other nobles; but hardly in a greater degree: his firſt petition for ſome lavender-water was readily granted; and a ſmall bottle of it

was ſo acceptable to him, that, if we had ſuffered him, he would have kiſſed our feet; but it was not for himſelf that he rejoiced ſo extravagantly: he told us with tears ſtarting from his eyes, that his mother would be pleaſed with it, and the idea of her pleaſure ſeemed to fill him with rapture: never did I ſee filial affection more warmly felt or more tenderly and, in my opinion, unaffectedly expreſſed; yet this boy was not a favourite of the officers, who thought him artful. His mother's name, he ſaid, was FA'TIMA; and he importuned us to viſit her; conceiving, I ſuppoſe, that all mankind muſt love and admire her: we promiſed to gratify him; and, having made him ſeveral preſents, permitted him to return. As he reminded me of ALADDIN in the *Arabian* tale, I deſigned to give him that name in a recommendatory letter, which he preſſed me to write, inſtead of St. DOMINGO, as ſome *European* viſitor had ridiculouſly called him; but, ſince the alluſion would not have been generally known, and ſince the title of *Alàu'ldîn*, or *Eminence* in *Faith*, might have offended his ſuperiors, I thought it adviſable for him to keep his *African* name. A very indifferent dinner was prepared for us at the houſe of the Governor, whom we did not ſee the whole day, as it was the beginning of *Ramadàn*, the *Mohammedan* lent, and

he was engaged in his devotions, or made them his excuſe; but his eldeſt ſon ſat by us, while we dined, together with MU'SA, who was employed, jointly with his brother HUSAIN, as purveyor to the Captain of the frigate.

Having obſerved a very elegant ſhrub, that grew about ſix feet high in the court-yard, but was not then in flower, I learned with pleaſure, that it was *hinnà*, of which I had read ſo much in *Arabian* poems, and which *European* Botaniſts have ridiculouſly named *Lawſonia*: MU'SA bruiſed ſome of the leaves, and, having moiſtened them with water, applied them to our nails, and the tips of our fingers, which in a ſhort time became of a dark orange-ſcarlet. I had before conceived a different idea of this dye, and imagined, that it was uſed by the *Arabs* to imitate the natural redneſs of thoſe parts in young and healthy perſons, which in all countries muſt be conſidered as a beauty: perhaps a leſs quantity of *hinnà*, or the ſame differently prepared, might have produced that effect. The old men in *Arabia* uſed the ſame dye to conceal their grey hair, while their daughters were dying their lips and gums black, to ſet off the whiteneſs of their teeth: ſo univerſal in all nations and ages are perſonal vanity, and a love of diſguiſing truth; though in all caſes, the farther our ſpecies recede from nature,

the farther they depart from true beauty: and men at leaſt ſhould diſdain to uſe artifice or deceit for any purpoſe or on any occaſion; if the women of rank at *Paris*, or thoſe in *London* who wiſh to imitate them, be inclined to call the *Arabs* barbarians; let them view their own head-dreſſes aud cheeks in a glaſs, and, if they have left no room for bluſhes, be inwardly at leaſt aſhamed of their cenſure.

In the afternoon I walked a long way up the mountains in a winding path amid plants and trees no leſs new than beautiful, and regretted exceedingly, that very few of them were in bloſſom; as I ſhould then have had leiſure to examine them. Curioſity led me from hill to hill; and I came at laſt to the ſources of a rivulet, which we had paſſed near the ſhore, and from which the ſhip was to be ſupplied with excellent water. I ſaw no birds on the mountains but *Guinea-fowl*, which might have been eaſily caught; no inſects were troubleſome to me, but moſquitos; and I had no fear of venomous reptiles, having been aſſured, that the air was too pure for any to exiſt in it; but I was often unwillingly a cauſe of fear to the gentle and harmleſs lizard, who ran among the ſhrubs. On my return I miſſed the path, by which I had aſcended; but, having met ſome blacks laden with yams and plantains, I was

by them directed to another, which led me round, through a charming grove of cocoa-trees, to the Governor's country-ſeat, where our entertainment was cloſed by a ſillabub, which the *Engliſh* had taught the *Muſelmans* to make for them.

We received no anſwer from SA'LIM; nor, indeed, expected one; ſince we took for granted, that he could not but approve our intention of viſiting his father; and we went on ſhore before ſunriſe, in full expectation of a pleaſant excurſion to *Domóni:* but we were happily diſappointed. The ſervants, at the prince s door, told us coolly, that their maſter was indiſpoſed, and, as they believed, aſleep; that he had given them no orders concerning his palanquins, and that they durſt not diſturb him. ALWI' ſoon came to pay us his compliments; and was followed by his eldeſt ſon, AHMED, with whom we walked to the gardens of the two princes SA'LIM and HAMDULLAH; the ſituation was naturally good, but wild and deſolate; and, in SA'LIM's garden, which we entered through a miſerable hovel, we ſaw a convenient bathing-place, well-built with ſtone, but then in great diſorder, and a ſhed, by way of ſummer-houſe, like that under which we dined at the governor's, but ſmaller and leſs neat. On the ground lay a kind of cradle about

fix feet long, and little more than one foot in breadth, made of cords twiſted in a ſort of clumſy network, with a long thick bambu fixed to each ſide of it: this, we heard with ſurpriſe, was a royal palanquin, and one of the vehicles, in which we were to have been rocked on men's ſhoulders over the mountains. I had much converſation with AHMED, whom I found intelligent and communicative: he told me, that ſeveral of his countrymen compoſed ſongs and tunes; that he was himſelf a paſſionate lover of poetry and muſick; and that, if we would dine at his houſe, he would play and ſing to us. We declined his invitation to dinner; as we had made a conditional promiſe, if ever we paſſed a day at *Matſamúdo*, to eat our curry with *Bánà* GIBU, an honeſt man, of whom we purchaſed eggs and vegetables, and to whom ſome *Engliſhman* had given the title of *lord*, which made him extremely vain: we could, therefore, make *Sayyad* AHMED only a morning viſit. He ſung a hymn or two in *Arabick*, and accompanied his drawling, though pathetick, pſalmody with a kind of mandoline, which he touched with an awkward quill: the inſtrument was very imperfect, but ſeemed to give him delight. The names of the ſtrings were written on it in *Arabian* or *Indian* figures, ſimple and compounded; but I could not think

them worth copying. He gave Captain WILLIAMSON, who wiſhed to preſent ſome literary curioſities to the library at *Dublin*, a ſmall roll containing a hymn in *Arabick* letters, but in the language of *Mombaza*, which was mixed with *Arabick*; but it hardly deſerved examination, ſince the ſtudy of languages has little intrinſick value, and is only uſeful as the inſtrument of real knowledge, which we can ſcarce expect from the poets of the *Mozambique*. AHMED would, I believe, have heard our *European* airs (I always except *French* melody) with rapture, for his favourite tune was a common *Iriſh* jig, with which he ſeemed wonderfully affected.

On our return to the beach I thought of viſiting old ALWI', according to my promiſe, and prince SA'LIM, whoſe character I had not then diſcovered: I reſolved for that purpoſe to ſtay on ſhore alone, our dinner with GIBU having been fixed at an early hour. ALWI' ſhowed me his manuſcripts, which chiefly related to the ceremonies and ordinances of his own religion; and one of them, which I had formerly ſeen in *Europe*, was a collection of ſublime and elegant hymns in praiſe of MOHAMMED, with explanatory notes in the margin; I requeſted him to read one of them after the manner of the *Arabs*, and he chanted it in a ſtrain by no means unpleaſ-

ing; but I am perſuaded, that he underſtood it very imperfectly. The room, which was open to the ſtreet, was preſently crowded with viſitors, moſt of whom were *Mufti's*, or *Expounders of the Law*; and ALWI', deſirous, perhaps, to diſplay his zeal before them at the expenſe of good breeding, directed my attention to a paſſage in a commentary on the *Korân*, which I found levelled at the *Chriſtians*. The commentator, having related with ſome additions (but, on the whole, not inaccurately) the circumſtances of the temptation, puts this ſpeech into the mouth of the tempter: "though I am unable to delude "thee, yet I will miſlead, by thy means, more "human creatures, than thou wilt ſet right."

'Nor was this menace vain (ſays the *Mohamme-*
'*dan* writer), for the inhabitants of a region
'many thouſand leagues in extent are ſtill ſo
'deluded by the devil, that they impiouſly call
'ISA the ſon of GOD: heaven preſerve us, he
'adds, from blaſpheming *Chriſtians* as well as
'blaſpheming *Jews*.' Although a religious diſpute with theſe obſtinate zealots would have been unſeaſonable and fruitleſs, yet they deſerved, I thought, a ſlight reprehenſion, as the attack ſeemed to be concerted among them. 'The
'commentator, ſaid I, was much to blame for
'paſſing ſo indiſcriminate and haſty a cenſure:
'the title, which gave your legiſlator, and gives

'you, ſuch offence, was often applied in *Judea*,
'by a bold figure agreeable to the *Hebrew*
'idiom, though unuſual in *Arabick*, to *angels*,
'to *holy men*, and even to *all mankind*, who are
'commanded to call GOD *their Father*; and in
'this large ſenſe, the Apoſtle to the *Romans* calls
'the elect the *children* of GOD, and the MES-
'SIAH the *firſt-born among many brethren*; but
'the words *only begotten* are applied tranſcend-
'ently and incomparably to him alone*; and,
'as for me, who believe the ſcriptures, which
'you alſo profeſs to believe, though you aſſert
'without proof that we have altered them, I
'cannot refuſe him an appellation, though far
'ſurpaſſing our reaſon, by which he is diſtin-
'guiſhed in the Goſpel; and the believers in
'MUHAMMED, who expreſsly names him *the*
'*Meſſiah*, and pronounces him to have been
'born of a virgin, which alone might fully juſ-
'tify the phraſe condemned by this author, are
'themſelves condemnable for cavilling at words,
'when they cannot object to the ſubſtance of
'our faith conſiſtently with their own.' The *Muſelmans* had nothing to ſay in reply; and the converſation was changed.

I was aſtoniſhed at the queſtions which ALWI' put to me concerning the late peace and the inde-

* Rom. 8. 29. See 1 John 8. 1. II. Barrow, 231, 232, 251.

pendence of *America*; the ſeveral powers and reſources of *Britain* and *France*, *Spain* and *Holland*; the character and ſuppoſed views of the Emperor; the comparative ſtrength of the *Ruſſian*, Imperial, and *Othman* armies, and their reſpective modes of bringing their forces to action: I anſwered him without reſerve, except on the ſtate of our poſſeſſions in *India*; nor were my anſwers loſt; for I obſerved, that all the company were variouſly affected by them; generally with amazement, often with concern; eſpecially when I deſcribed to them the great force and admirable diſcipline of the *Auſtrian* army, and the ſtupid prejudices of the *Turks*, whom nothing can induce to abandon their old *Tartarian* habits, and expoſed the weakneſs of their empire in *Africa*, and even in the more diſtant provinces of *Aſia*. In return he gave me clear, but general, information concerning the government and commerce of his iſland: "his country, he ſaid, was poor, and produced "few articles of trade; but, if they could get "money, *which they now preferred to playthings* "(thoſe were his words), they might eaſily, he "added, procure foreign commodities, and ex- "change them advantageouſly with their neigh- "bours in the iſlands and on the continent: "thus with a little money, ſaid he, we purchaſe "muſkets, powder, balls, cutlaſſes, knives,

" cloths, raw cotton, and other articles brought
" from *Bombay*, and with thoſe we trade to
" *Madagaſcar* for the natural produce of the
" country or for *dollars*, with which the *French*
" buy cattle, honey, butter, and ſo forth, in that
" iſland. With *gold*, which we receive from
" your ſhips, we can procure elephants' teeth
" from the natives of *Mozambique*, who barter
" them alſo for ammunition and bars of iron,
" and the *Portugueze* in that country give us
" cloths of various kinds in exchange for our
" commodities: thoſe cloths we diſpoſe of lu-
" cratively in the three neighbouring iſlands;
" whence we bring rice, cattle, a kind of
" bread-fruit, which grows in *Comara*, and
" *ſlaves*, which we buy alſo at other places, to
" which we trade; and we carry on this traf-
" fick in our own veſſels."

Here I could not help expreſſing my abhorrence of their *ſlave-trade*, and aſked him by what law they claimed a property in rational beings; ſince our Creator had given our ſpecies a dominion, to be moderately exerciſed, over the beaſts of the field and the fowls of the air, but none *to man over man*. " By no law, an-
" ſwered he, unleſs neceſſity be a law. There
" are nations in *Madagaſcar* and in *Africa*, who
" know neither GOD, nor his Prophet, nor
" MOSES, nor DAVID, nor the MESSIAH:

" thoſe nations are in perpetual war, and take
" many captives; whom, if they could not ſell,
" they would certainly kill. Individuals among
" them are in extreme poverty, and have num-
" bers of children; who, if they cannot be diſ-
" poſed of, muſt periſh through hunger, toge-
" ther with their miſerable parents: by pur-
" chaſing theſe wretches, we preſerve their lives,
" and, perhaps, thoſe of many others, whom
" our money relieves. The ſum of the argu-
" ment is this: if we buy them, they will live:
" if they become valuable ſervants, they will
" live comfortably; but, if they are not ſold,
" they muſt die miſerably." 'There may
'be, ſaid I, ſuch caſes; but you fallaciouſly
'draw a general concluſion from a few parti-
'cular inſtances; and this is the very fallacy,
'which, on a thouſand other occaſions, deludes
'mankind. It is not to be doubted, that a con-
'ſtant and gainful traffick in human creatures
'foments war, in which captives are always
'made, and keeps up that perpetual enmity,
'which you pretend to be the *cauſe* of a
'practice in itſelf reprehenſible, while in truth
'it is its *effect*; the ſame traffick encourages la-
'zineſs in ſome parents, who might in general
'ſupport their families by proper induſtry, and
'ſeduces others to ſtifle their natural feelings:
'at moſt your redemption of thoſe unhappy

'children can amount only to a perſonal con-
'tract, implied between you, for gratitude and
'reaſonable ſervice on their part, for kindneſs
'and humanity on yours; but can you think
'your part performed by diſpoſing of them
'againſt their wills with as much indifference,
'as if you were ſelling cattle; eſpecially as they
'might become readers of the *Korán*, and pil-
'lars of your faith?' "The law, ſaid he, for-
"bids our ſelling them, when they are believers
"in the Prophet; and little children only are
"ſold; nor they often, or by all maſters."
'You, who believe in MUHAMMED, ſaid I, are
'bound by the ſpirit and letter of his laws to
'take pains, that they alſo may believe in him;
'and, if you neglect ſo important a duty for
'ſordid gain, I do not ſee how you can hope
'for proſperity in this world, or for happineſs
'in the next.' My old friend and the *Mufti's* aſſented, and muttered a few prayers; but probably forgot my preaching, before many minutes had paſſed.

So much time had ſlipped away in this converſation, that I could make but a ſhort viſit to prince SA'LIM; and my view in viſiting him was to fix the time of our journey to *Domóni* as early as poſſible on the next morning. His appearance was more ſavage than ever; and I found him in a diſpoſition to complain bitterly

of the *Engliſh*: "No acknowledgement, he "ſaid, had been made for the kind attentions of "himſelf and the chief men in his country to "the officers and people of the *Brilliant*, though "a whole year had elapſed ſince the wreck." I really wondered at the forgetfulneſs, to which alone ſuch a neglect could be imputed; and aſſured him, that I would expreſs my opinion both in *Bengal* and in letters to *England*. "We "have little, ſaid he, to hope from letters; for, "when we have been paid with them, inſtead "of money, and have ſhown them on board "your ſhips, we have commonly been treated "with diſdain, and often with imprecations." I aſſured him, that either thoſe letters muſt have been written coldly and by very obſcure perſons, or ſhown to very ill-bred men, of whom there were too many in all nations; but that a few inſtances of rudeneſs ought not to give him a general prejudice againſt our national character. "But you, ſaid he, are a wealthy nation; and "we are indigent: yet, though all our groves "of cocoa-trees, our fruits, and our cattle, "are ever at your ſervice, you always try to "make hard bargains with us for what you "chuſe to diſpoſe of, and frequently will nei-"ther ſell nor give thoſe things, which we prin-"cipally want." "To form, ſaid I, a juſt opi-"nion of *Engliſhmen*, you muſt viſit us in our

" own iſland, or at leaſt in *India*; here we are " ſtrangers and travellers: many of us have no " deſign to trade in any country, and none of " us think of trading in *Hínzuàn*, where we ſtop " only for refreſhment. The clothes, arms, or " inſtruments, which you may want, are com- " monly neceſſary or convenient to us; but, if " *Sayyad* ALWI' or his ſons were to be ſtrangers " in our country you would have no reaſon to " boaſt of ſuperior hoſpitality." He then ſhowed me, a ſecond time, a part of an old ſilk veſt with the ſtar of the order of the Thiſtle, and begged me to explain the motto: expreſſing a wiſh, that the order might be conferred on him by the King of *England* in return for his good offices to the *Engliſh*. I repreſented to him the impoſſibility of his being gratified, and took occaſion to ſay, that there was more true dignity in their own native titles, than in thoſe of *prince*, *duke*, and *lord*, which had been idly given them, but had no conformity to their manners or the conſtitution of their government.

This converſation being agreeable to neither of us, I changed it by deſiring, that the palanquins and bearers might be ready next morning as early as poſſible: he anſwered, that his palanquins were at our ſervice for nothing, but that we muſt pay him ten dollars for each ſet of bearers; that it was the ſtated price; and that

Mr. HASTINGS had paid it, when he went to viſit the king. This, as I learned afterwards, was falſe; but, in all events, I knew, that he would keep the dollars himſelf, and give nothing to the bearers, who deſerved them better, and whom he would compel to leave their cottages, and toil for his profit. "Can you imagine, I "replied, that we would employ four and "twenty men to bear us ſo far on their ſhoul-"ders without rewarding them amply? But ſince "they are free men (ſo he had aſſured me) and "not your ſlaves, we will pay them in propor-"tion to their diligence and good behaviour; "and it becomes neither your dignity nor ours "to make a previous bargain." I ſhowed him an elegant copy of the *Koràn*, which I deſtined for his father, and deſcribed the reſt of my preſent; but he coldly aſked, "if that was all:" had he been king, a purſe of dry dollars would have given him more pleaſure than the fineſt or holieſt manuſcript. Finding him, in converſing on a variety of ſubjects, utterly void of intelligence or principle, I took my leave, and ſaw him no more; but promiſed to let him know for certain whether we ſhould make our intended excurſion.

We dined in tolerable comfort, and had occaſion, in the courſe of the day, to obſerve the manners of the natives in the middle rank, who

are called *Bánas*, and all of whom have ſlaves conſtantly at work for them: we viſited the mother of COMBOMA'DI, who ſeemed in a ſtation but little raiſed above indigence; and her huſband, who was a mariner, bartered an *Arabick* treatiſe on aſtronomy and navigation, which he had read, for a ſea compaſs, of which he well knew the uſe.

In the morning I had converſed with two very old *Arabs* of *Yemen*, who had brought ſome articles of trade to *Hínzuàn*; and in the afternoon I met another, who had come from *Maſkat* (where at that time there was a civil war) to purchaſe, if he could, an hundred ſtand of arms. I told them all that I loved their nation, and they returned my compliments with great warmth; eſpecially the two old men, who were near fourſcore, and reminded me of ZOHAIR and HA'RETH.

So bad an account had been given me of the road over the mountains, that I diſſuaded my companions from thinking of the journey, to which the Captain became rather diſinclined; but, as I wiſhed to be fully acquainted with a country, which I might never ſee again, I wrote the next day to SA'LIM, requeſting him to lend me one palanquin, and to order a ſufficient number of men: he ſent me no written anſwer; which I aſcribe rather to his incapacity than to

rudeneſs; but the Governor, with ALWI' and two of his ſons, came on board in the evening, and ſaid, that they had ſeen my letter; that all ſhould be ready; but that I could not pay leſs for the men than ten dollars. I ſaid I would pay more, but it ſhould be to the men themſelves, according to their behaviour. They returned ſomewhat diſſatisfied, after I had played at cheſs with ALWI"s younger ſon, in whoſe manner and addreſs there was ſomething remarkably pleaſing.

Before ſunriſe on the 2d of *Auguſt* I went alone on ſhore, with a ſmall baſket of ſuch proviſions, as I might want in the courſe of the day, and with ſome cuſhions to make the prince's palanquin at leaſt a tolerable vehicle; but the prince was reſolved to receive the dollars, to which his men were entitled; and he knew, that, as I was eager for the journey, he could preſcribe his own terms. Old ALWI' met me on the beach, and brought excuſes from SA'LIM; who, he ſaid, was indiſpoſed. He conducted me to his houſe; and ſeemed rather deſirous of perſuading me to abandon my deſign of viſiting the king; but I aſſured him, that, if the prince would not ſupply me with proper attendants, I would walk to *Domóni* with my own ſervants and a guide. 'SA'LIM, he ſaid, 'was miſerably avaricious; that he was aſhamed

'of a kinſman with ſuch a diſpoſition; but that 'he was no leſs obſtinate than covetous; and 'that, without ten dollars paid in hand, it 'would be impoſſible to procure bearers.' I then gave him three guineas, which he carried, or pretended to carry, to SA'LIM, but returned without the change, alledging that he had no ſilver, and promiſing to give me on my return the few dollars that remained. In about an hour the ridiculous vehicle was brought by nine ſturdy blacks, who could not ſpeak a word of *Arabick*; ſo that I expected no information concerning the country, through which I was to travel; but ALWI' aſſiſted me in a point of the utmoſt conſequence. 'You cannot go, ſaid 'he, without an interpreter; for the king ſpeaks 'only the language of this iſland; but I have a 'ſervant, whoſe name is TUMU'NI, a ſenſible 'and worthy man, who underſtands *Engliſh*, and 'is much eſteemed by the king: he is known 'and valued all over *Hínzuàn*. This man ſhall 'attend you; and you will ſoon be ſenſible of 'his worth.'

TUMU'NI deſired to carry my baſket, and we ſet out with a proſpect of fine weather, but ſome hours later than I had intended. I walked, by the gardens of the two princes, to the ſkirts of the town, and came to a little village conſiſting of ſeveral very neat huts made chiefly with

the leaves of the cocoa-tree; but the road a little farther was ſo ſtony, that I ſat in the palanquin, and was borne with perfect ſafety over ſome rocks: I then deſired my guide to aſſure the men, that I would pay them liberally; but the poor peaſants, who had been brought from their farms on the hills, were not perfectly acquainted with the uſe of money, and treated my promiſe with indifference.

About five miles from *Matſamúdo* lies the town of *Wáni*, where *Shaikh* ABDULLAH, who has already been mentioned, uſually reſides: I ſaw it at a diſtance, and it ſeemed to be agreeably ſituated. When I had paſſed the rocky part of the road, I came to a ſtony beach, where the ſea appeared to have loſt ſome ground, ſince there was a fine ſand to the left, and beyond it a beautiful bay, which reſembled that of *Weymouth*, and ſeemed equally convenient for bathing; but it did not appear to me, that the ſtones, over which I was carried, had been recently covered with water. Here I ſaw the frigate, and, taking leave of it for two days, turned from the coaſt into a fine country very neatly cultivated, and conſiſting partly of hillocks exquiſitely green, partly of plains, which were then in a gaudy dreſs of rich yellow bloſſoms: my guide informed me, that they were plantations of a kind of vetch, which was eaten

by the natives. Cottages and farms were interſperſed all over this gay champaign, and the whole ſcene was delightful; but it was ſoon changed for beauties of a different ſort. We deſcended into a cool valley, through which ran a rivulet of perfectly clear water; and there, finding my vehicle uneaſy, though from the laughter and merriment of my bearers I concluded them to be quite at their eaſe, I bade them ſet me down, and walked before them all the reſt of the way. Mountains, clothed with fine trees and flowering ſhrubs, preſented themſelves on our aſcent from the vale; and we proceeded for half an hour through pleaſant woodwalks, where I regretted the impoſſibility of loitering a while to examine the variety of new bloſſoms, which ſucceeded one another at every ſtep, and the virtues, as well as names, of which ſeemed familiar to TUMU'NI. At length we deſcended into a valley of greater extent than the former; a river or large wintry torrent ran through it, and fell down a ſteep declivity at the end of it, where it ſeemed to be loſt among rocks. Cattle were grazing on the banks of the river, and the huts of their owners appeared on the hills: a more agreeable ſpot I had not before ſeen even in *Swiſſerland* or *Merionethſhire*; but it was followed by an aſſemblage of natural beauties, which I hardly expected to find in a

little iſland twelve degrees to the ſouth of the Line. I was not ſufficiently pleaſed with my ſolitary journey to diſcover charms, which had no actual exiſtence, and the firſt effect of the contraſt between St. *Jago* and *Hínzuàn* had ceaſed; but, without any diſpoſition to give the landſcape a high colouring, I may truly ſay, what I thought at the time, that the whole country, which next preſented itſelf, as far ſurpaſſed *Emeronville* or *Blenheim*, or any other imitations of nature, which I had ſeen in *France* or *England*, as the fineſt bay ſurpaſſes an artificial piece of water. Two very high mountains, covered to the ſummit with the richeſt verdure, were at ſome diſtance on my right hand, and ſeparated from me by meadows diverſified with cottages and herds, or by valleys reſounding with torrents and water-falls; on my left was the ſea, to which there were beautiful openings from the hills and woods; and the road was a ſmooth path, naturally winding through a foreſt of ſpicy ſhrubs, fruit-trees, and palms. Some high trees were ſpangled with white bloſſoms equal in fragrance to orange-flowers: my guide called them *Monongo's*, but the day was declining ſo faſt, that it was impoſſible to examine them: the variety of fruits, flowers, and birds, of which I had a tranſient view in this magnificent garden, would have ſupplied a naturaliſt

with amuſement for a month; but I ſaw no remarkable inſect, and no reptile of any kind. The woodland was diverſified by a few pleaſant glades, and new proſpects were continually opened: at length a noble view of the ſea burſt upon me unexpectedly; and, having paſſed a hill or two, we came to the beach, beyond which were ſeveral hills and cottages. We turned from the ſhore; and, on the next eminence, I ſaw the town of *Domóni* at a little diſtance below us: I was met by a number of natives, a few of whom ſpoke *Arabick*, and thinking it a convenient place for repoſe, I ſent my guide to apprize the king of my intended viſit. He returned in half an hour with a polite meſſage; and I walked into the town, which ſeemed large and populous. A great crowd accompanied me, and I was conducted to a houſe built on the ſame plan with the beſt houſes at *Matſamúdo*: in the middle of the court-yard ſtood a large *Monongo*-tree, which perfumed the air; the apartment on the left was empty; and, in that on the right, ſat the king on a ſofa or bench covered with an ordinary carpet. He roſe, when I entered, and, graſping my hands, placed me near him on the right; but, as he could ſpeak only the language of *Hínzuàn*, I had recourſe to my friend TUMU'NI, than whom a readier or more accurate interpreter could not

have been found. I preſented the king with a very handſome *Indian* dreſs of blue ſilk with golden flowers, which had been worn only once at a maſquerade, and with a beautiful copy of the *Koran*, from which I read a few verſes to him: he took them with great complacency, and ſaid, "he wiſhed I had come by ſea, that "he might have loaded one of my boats with "fruit and with ſome of his fineſt cattle. He "had ſeen me, he ſaid, on board the frigate, "where he had been, according to his cuſtom, "in diſguiſe, and had heard of me from his ſon *Shaikh* HAMDULLAH." I gave him an account of my journey, and extolled the beauties of his country: he put many queſtions concerning mine, and profeſſed great regard for our nation. "But I hear, ſaid he, that you are a magiſtrate, "and conſequently profeſs peace: why are you "armed with a broad ſword?" "I was a man, "I ſaid, before I was a magiſtrate; and, if it "ſhould ever happen, that law could not pro-"tect me, I muſt protect myſelf." He ſeemed about ſixty years old, had a very cheerful countenance, and great appearance of good nature mixed with a certain dignity, which diſtinguiſhed him from the crowd of miniſters and officers, who attended him. Our converſation was interrupted by notice, that it was the time for evening prayers; and, when he roſe, he

ſaid: "this houſe is yours, and I will viſit you "in it, after you have taken ſome refreſhment." Soon after, his ſervants brought a roaſt fowl, a rice-pudding, and ſome other diſhes, with papayas, and very good pomegranates: my own baſket ſupplied the reſt of my ſupper. The room was hung with old red cloth, and decorated with pieces of porcelain and feſtoons of *Engliſh* bottles; the lamps were placed on the ground in large ſea-ſhells; and the bed place was a receſs, concealed by a chintz hanging, oppoſite to the ſofa, on which we had been ſitting: though it was not a place that invited repoſe, and the gnats were inexpreſſibly troubleſome, yet the fatigue of the day procured me very comfortable ſlumber. I was waked by the return of the king and his train; ſome of whom were *Arabs*; for I heard one of them ſay *huwa rákid*, or *he is ſleeping*: there was immediate ſilence, and I paſſed the night with little diſturbance, except from the unwelcome ſongs of the moſquitos. In the morning all was equally ſilent and ſolitary; the houſe appeared to be deſerted; and I began to wonder what had become of TUMU'NI: he came at length with concern on his countenance, and told me, that the bearers had run away in the night; but that the king, who wiſhed to ſee me in another of his houſes, would ſupply me with bearers if he

could not prevail on me to ſtay, till a boat could be ſent for. I went immediately to the king, whom I found ſitting on a raiſed ſofa in a large room, the walls of which were adorned with ſentences from the *Koràn* in very legible characters: about fifty of his ſubjects were ſeated on the ground in a ſemicircle before him; and my interpreter took his place in the midſt of them. The good old king laughed heartily, when he heard the adventure of the night, and ſaid: "you will now be my gueſt for a week, "I hope; but ſeriouſly if you muſt return ſoon, "I will ſend into the country for ſome peaſants "to carry you." He then apologized for the behaviour of *Shaikh* SALIM, which he had heard from TUMU'NI, who told me afterwards, that he was much diſpleaſed with it, and would not fail to expreſs his diſpleaſure: he concluded with a long harangue on the advantage, which the *Engliſh* might derive, from ſending a ſhip every year from *Bombay* to trade with his ſubjects, and on the wonderful cheapneſs of their commodities, eſpecially of their cowries. Ridiculous as this idea might ſeem, it ſhowed an enlargement of mind, a deſire of promoting the intereſt of his people, and a ſenſe of the benefits ariſing from trade, which could hardly have been expected from a petty *African* chief, and which, if he had been ſovereign of *Yemen*,

might have been expanded into rational projects proportioned to the extent of his dominions. I anſwered, that I was imperfectly acquainted with the commerce of *India*; but that I would report the ſubſtance of his converſation, and would ever bear teſtimony to his noble zeal for the good of his country, and to the mildneſs with which he governed it. As I had no inclination to paſs a ſecond night in the iſland, I requeſted leave to return without waiting for bearers: he ſeemed very ſincere in preſſing me to lengthen my viſit, but had too much *Arabian* politeneſs to be importunate. We, therefore, parted; and, at the requeſt of TUMU'NI, who aſſured me that little time would be loſt in ſhowing attention to one of the worthieſt men in *Hinzuàn*, I made a viſit to the Governor of the town, whoſe name was MUTEKKA; his manners were very pleaſing, and he ſhowed me ſome letters from the officers of the *Brilliant*, which appeared to flow warm from the heart, and contained the ſtrongeſt eloge of his courteſy and liberality. He inſiſted on filling my baſket with ſome of the fineſt pomegranates I had ever ſeen; and I left the town, impreſſed with a very favourable opinion of the king and his governor. When I reaſcended the hill, attended by many of the natives, one of them told me in *Arabick*, that I was going to receive the higheſt mark of

diſtinction, that it was in the king's power to ſhow me; and he had ſcarce ended, when I heard the report of a ſingle gun: *Shaikh* AHMED had ſaluted me with the whole of his ordnance. I waved my hat, and ſaid *Allar Acbar:* the people ſhouted, and I continued my journey, not without fear of inconvenience from exceſſive heat and the fatigue of climbing rocks. The walk, however, was not on the whole unpleaſant: I ſometimes reſted in the valleys, and forded all the rivulets, which refreſhed me with their coolneſs, and ſupplied me with exquiſite water to mix with the juice of my pomegranates, and occaſionally with brandy. We were overtaken by ſome peaſants, who came from the hills by a nearer way, and brought the king's preſent of a cow with her calf, and a ſhe-goat with two kids: they had apparently been ſelected for their beauty, and were brought ſafe to *Bengal.* The proſpects, which had ſo greatly delighted me the preceding day, had not yet loſt their charms, though they wanted the recommendation of novelty: but I muſt confeſs, that the moſt delightful object in that day's walk of near ten miles was the black frigate, which I diſcerned at ſunſet from a rock near the Prince's Gardens. Cloſe to the town I was met by a native, who perceiving me to be weary, opened a fine cocoa-nut, which afforded me a delicious

draught: he informed me, that one of his countrymen had been puniſhed that afternoon for a theft on board the *Crocodile*, and added, that, in his opinion, the puniſhment was no leſs juſt, than the offence was diſgraceful to his country. The offender, as I afterwards learned, was a youth of a good family, who had married a daughter of old ALWI'; but, being left alone for a moment in the cabin, and ſeeing a pair of blue morocco ſlippers, could not reſiſt the temptation, and concealed them ſo ill under his gown, that he was detected with the mainer. This proves, that no principle of honour is inſtilled by education into the gentry of this iſland: even ALWI', when he had obſerved, that, "in the month of *Ramadán*, it was not "lawful to paint with *hinna* or to *tell lies*," and when I aſked, whether both were lawful all the reſt of the year, anſwered, that "lies were in-"nocent, if no man was injured by them." TUMU'NI took his leave, as well ſatisfied as myſelf with our excurſion: I told him, before his maſter, that I transferred alſo to him the dollars, which were due to me out of the three guineas; and that, if ever they ſhould part, I ſhould be very glad to receive him into my ſervice in *India*. Mr. ROBERTS, the maſter of the ſhip, had paſſed the day with *Sayyad* AHMED, and had learned from him a few curious cir-

cumſtances concerning the government of *Hinzuàn*; which he found to be a monarchy limited by an ariſtocracy. The king, he was told, had no power of making war by his own authority; but, if the aſſembly of nobles, who were from time to time convened by him, reſolved on a war with any of the neighbouring iſlands, they defrayed the charges of it by voluntary contributions, in return for which they claimed as their own all the booty and captives, that might be taken. The hope of gain or the want of ſlaves is uſually the real motive for ſuch enterprizes, and oſtenſible pretexts are eaſily found: at that very time, he underſtood, they meditated a war, becauſe they wanted hands for the following harveſt. Their fleet conſiſted of ſixteen or ſeventeen ſmall veſſels, which they manned with about two thouſand five hundred iſlanders armed with muſkets and cutlaſſes, or with bows and arrows. Near two years before they had poſſeſſed themſelves of two towns in *Mayáta*, which they ſtill kept and garriſoned. The ordinary expenſes of the government were defrayed by a tax from two hundred villages; but the three principal towns were exempt from all taxes, except that they paid annually to the Chief *Mufti* a fortieth part of the value of all their moveable property, and from that payment neither the king nor the no-

bles claimed an exemption. The kingly authority, by the principles of their conſtitution, was conſidered as elective, though the line of ſucceſſion had not in fact been altered ſince the firſt election of a Sultan. He was informed, that a wandering *Arab*, who had ſettled in the iſland, had, by his intrepidity in ſeveral wars, acquired the rank of a chieftain, and afterwards of a king with limited powers; and that he was the *Grandfather* of *Shaikh* AHMED: I had been aſſured that Queen HALI'MAH was his *Grandmother*; and, that he was the *ſixth* king; but it muſt be remarked, that the words *jedd* and *jeddah* in *Arabick* are uſed for a male and female *anceſtor* indefinitely; and, without a correct pedigree of AHMED's family, which I expected to procure but was diſappointed, it would ſcarce be poſſible to aſcertain the time, when his forefather obtained the higheſt rank in the government. In the year 1600 *Captain* JOHN DAVIS, who wrote an account of his voyage, found *Mayáta* governed by a king, and *Anſuame*, or *Hinzuàn*, by a queen, who ſhowed him great marks of friendſhip: he anchored before the town of *Demos* (does he mean *Dcmóni?*) which was as large, he ſays, as *Plymouth*; and he concludes from the ruins around it, that it had once been a place of ſtrength and grandeur. I can only ſay, that I obſerved no

ſuch ruins. Fifteen years after, Captain PEYTON and Sir THOMAS ROE touched at the *Comara* iſlands, and from their ſeveral accounts it appears, that an old ſultaneſs then reſided in *Hinzuàn*, but had a dominion paramount over all the iſles, three of her ſons governing *Mohíla* in her name: if this be true, SOHAILI and the ſucceſſors of HALIMAH muſt have loſt their influence over the other iſlands; and, by renewing their dormant claim as it ſuits their convenience, they may always be furniſhed with a pretence for hoſtilities. Five generations of eldeſt ſons would account for an hundred and ſeventy of the years, which have elapſed, ſince DAVIS and PEYTON found *Hinzuàn* ruled by a ſultaneſs; and AHMED was of ſuch an age, that his reign may be reckoned equal to a generation: it is probable, on the whole, that HALIMAH was the widow of the firſt *Arabian* king, and that her moſque has been continued in repair by his deſcendants; ſo that we may reaſonably ſuppoſe two centuries to have paſſed, ſince a ſingle *Arab* had the courage and addreſs to eſtabliſh in that beautiful iſland a form of government, which, though bad enough in itſelf, appears to have been adminiſtered with advantage to the original inhabitants. We have lately heard of civil commotions in *Hinzuàn*, which, we may venture to pronounce, were not excited

by any cruelty or violence of AHMED, but were probably occaſioned by the inſolence of an oligarchy, naturally hoſtile to king and people. That the mountains in the *Comara* iſlands contain diamonds, and the precious metals, which are ſtudiouſly concealed by the policy of the ſeveral governments, may be true, though I have no reaſon to believe it, and have only heard it aſſerted without evidence; but I hope, that neither an expectation of ſuch treaſures, nor of any other advantage, will ever induce an *European* power to violate the firſt principles of juſtice by aſſuming the ſovereignty of *Hinzuàn*, which cannot anſwer a better purpoſe than that of ſupplying our fleets with ſeaſonable refreſhment; and, although the natives have an intereſt in receiving us with apparent cordiality, yet, if we wiſh their attachment to be unfeigned and their dealings juſt, we muſt ſet them an example of ſtrict honeſty in the performance of our engagements. In truth our nation is not cordially loved by the inhabitants of *Hinzuàn*, who, as it commonly happens, form a general opinion from a few inſtances of violence or breach of faith. Not many years ago an *European*, who had been hoſpitably received and liberally ſupported at *Matſamúdo*, behaved rudely to a young married woman, who, being of low degree, was walking veiled through a ſtreet in

the evening: her huſband ran to protect her, and reſented the rudeneſs, probably with menaces, poſſibly with actual force; and the *European* is ſaid to have given him a mortal wound with a knife or bayonet, which he brought, after the ſcuffle, from his lodging. This foul murder, which the law of nature would have juſtified the magiſtrate in puniſhing with death, was reported to the king, who told the governor (I uſe the very words of ALWI') that "it would "be wiſer to huſh it up." ALWI mentioned a civil caſe of his own, which ought not to be concealed. When he was on the coaſt of *Africa* in the dominions of a very ſavage prince, a ſmall *European* veſſel was wrecked; and the prince not only ſeized all that could be ſaved from the wreck, but claimed the captain and the crew as his ſlaves, and treated them with ferocious inſolence. ALWI' aſſured me, that, when he heard of the accident, he haſtened to the prince, fell proſtrate before him, and by tears and importunity prevailed on him to give the *Europeans* their liberty; that he ſupported them at his own expenſe, enabled them to build another veſſel, in which they ſailed to *Hinzuàn*, and departed thence for *Europe* or *India*: he ſhowed me the Captain's promiſſory notes for ſums, which to an *African* trader muſt be a conſiderable object, but which were no price for

liberty, ſafety, and, perhaps, life, which his good, though diſintereſted, offices had procured. I lamented, that, in my ſituation, it was wholly out of my power to aſſiſt ALWI′ in obtaining juſtice; but he urged me to deliver an *Arabick* letter from him, encloſing the notes, to the Governor General, who, as he ſaid, knew him well; and I complied with his requeſt. Since it is poſſible, that a ſubſtantial defence may be made by the perſon thus accuſed of injuſtice, I will not name either him or the veſſel, which he had commanded; but, if he be living, and if this paper ſhould fall into his hands, he may be induced to reflect how highly it imports our national honour, that a people, whom we call ſavage. but who adminiſter to our convenience, may have no juſt cauſe to reproach us with a violation of our contracts.

A CONVERSATION

WITH

ABRAM, AN ABYSSINIAN,

CONCERNING

THE CITY OF GWENDER AND THE SOURCES OF THE NILE.

BY

THE PRESIDENT.

HAVING been informed, that a native of *Abyſſinia* was in *Calcutta*, who ſpoke *Arabick* with tolerable fluency, I ſent for and examined him attentively on ſeveral ſubjects, with which he ſeemed likely to be acquainted: his anſwers were ſo ſimple and preciſe, and his whole demeanour ſo remote from any ſuſpicion of falſehood, that I made a minute of his examination, which may not perhaps be unacceptable to the Society. *Gwender*, which BERNIER had long ago pronounced a *Capital City*, though LUDOLF aſſerted it to be only a *Military Station*, and conjectured, that in a few years it would wholly diſappear, is certainly, according to ABRAM, the *Metropolis* of *Abyſſinia*. He ſays, that it is

nearly as large and as populous as *Miſr* or *Kábera*, which he ſaw on his pilgrimage to *Jeruſalem*; that it lies between two broad and deep rivers, named *Caba* and *Ancrib*, both which flow into the *Nile* at the diſtance of about fifteen days' journey; that all the walls of the houſes are of a red ſtone, and the roofs of thatch; that the ſtreets are like thoſe of *Calcutta*, but that the ways, by which the king paſſes, are very ſpacious; that the palace, which has a plaiſtered roof, reſembles a fortreſs, and ſtands in the heart of the City; that the markets of the town abound in pulſe, and have alſo wheat and barley, but no rice; that ſheep and goats are in plenty among them, and that the inhabitants are extremely fond of milk, cheeſe, and whey, but that *the country people* and *ſoldiery* make no ſcruple of drinking the blood and eating the raw fleſh of an ox, which they cut without caring whether he is dead or alive; that this ſavage diet is, however, by no means general. Almonds, he ſays, and dates are not found in his country, but grapes and peaches ripen there, and in ſome of the diſtant provinces, eſpecially at *Cárudár*, wine is made in abundance; but a kind of mead is the common inebriating liquor of the *Abyſſinians*. The late King was *Tilca Malhút* (the firſt of which words means *root or origin*), and the preſent, his bro-

ther *Tilca Jerjis.* He repreſents the royal forces at *Gwender* as conſiderable, and aſſerts, perhaps at random, that near forty thouſand horſe are in that ſtation; the troops are armed, he ſays, with muſkets, lances, bows and arrows, cimeters and hangers. The council of ſtate conſiſts, by his account, of about forty Miniſters, to whom almoſt all the executive part of government is committed. He was once in the ſervice of a *Vazir*, in whoſe train he went to ſee the fountains of the *Nile* or *Abey*, uſually called *Alwey*, about eight days' journey from *Gwender:* he ſaw three ſprings, one of which riſes from the ground with a great noiſe, that may be heard at the diſtance of five or ſix miles. I ſhowed him the deſcription of the *Nile* by GREGORY of *Ambara*, which LUDOLF has printed in *Ethiopick:* he both read and explained it with great facility; whilſt I compared his explanation with the *Latin* verſion, and found it perfectly exact. He aſſerted of his own accord, that the deſcription was conformable to all that he had ſeen and heard in *Ethiopia*; and, for that reaſon, I annex it. When I interrogated him on the languages and learning of his country, he anſwered, that ſix or ſeven tongues at leaſt were ſpoken there; that the moſt elegant idiom, which the King uſed, was the *Ambarick*; that the *Ethiopick* contained, as

it is well known, many *Arabick* words; that, beſides their ſacred books, as the propheſy of ENOCH, and others, they had hiſtories of *Abyſſinia* and various literary compoſitions; that their language was taught in ſchools and colleges, of which there were ſeveral in the Metropolis. He ſaid, that no *Abyſſinian* doubted the exiſtence of the royal priſon called *Wabinin*, ſituated on a very lofty mountain, in which the ſons and daughters of their Kings were confined; but that, from the nature of the thing, a particular deſcription of it could not be obtained. "All theſe matters, ſaid he, are ex-
" plained, I ſuppoſe, in the writings of YA'KU'B,
" whom I ſaw thirteen years ago in *Gwender*:
" he was a phyſician, and had attended the
" King's brother, who was alſo a *Vazir*, in his
" laſt illneſs: the prince died; yet the king
" loved YA'KU B, and, indeed, all the court and
" people loved him: the king received him in
" his palace as a gueſt, ſupplied him with every
" thing, that he could want; and, when he
" went to ſee the ſources of the *Nile* and other
" curioſities (for he was extremely curious), he
" received every poſſible aſſiſtance and accom-
" modation from the royal favour: he under-
" ſtood the languages, and wrote and collected
" many books, which he carried with him."
It was impoſſible for me to doubt, eſpecially

when he deſcribed the perſon of YA'KU'B, that he meant JAMES BRUCE, Eſq. who travelled in the dreſs of a *Syrian* phyſician, and probably aſſumed with judgement a name well known in *Abyſſinia:* he is ſtill revered on *Mount Sinai* for his ſagacity in diſcovering a ſpring, of which the monaſtery was in great need; he was known at *Jedda* by MIR MOHAMMED HUSSAIN, one of the moſt intelligent *Mahommedans* in *India:* and I have ſeen him mentioned with great regard in a letter from an *Arabian* merchant at *Mokhá.* It is probable, that he entered *Abyſſinia* by the way of *Muſuwwa*, a town in the poſſeſſion of the *Muſelmans*, and returned through the deſert mentioned by GREGORY in his deſcription of the *Nile.* We may hope, that Mr. BRUCE will publiſh an account of his intereſting travels, with a verſion of the book of ENOCH, which no man but himſelf can give us with fidelity. By the help of *Abyſſinian* records, great light may be thrown on the hiſtory of *Yemen* before the time of MUHAMMED, ſince it is generally known, that four *Ethiop* kings ſucceſſively reigned in that country, having been invited over by the natives to oppoſe the tyrant DHU NAWAS, and that they were in their turn expelled by the arms of the *Himyarick* princes with the aid of ANUSHIRVAN king of *Perſia*, who did not fail, as it uſually happens;

to keep in ſubjection the people, whom he had conſented to relieve. If the annals of this period can be reſtored, it muſt be through the hiſtories of *Abyſſinia*, which will alſo correct the many errors of the beſt *Aſiatick* writers on the *Nile*, and the countries which its fertiliſes.

ON

THE COURSE OF THE NILE.

THE *Nile*, which the *Abyſſinians* know by the names of *Abéy* and *Alawy*, or the *Giant*, guſhes from ſeveral ſprings at a place, called *Sucút*, lying on the higheſt part of *Dengalá* near *Gojjám*, to the weſt of *Bajemdir*, and the lake of *Dara* or *Wed*; into which it runs with ſo ſtrong and rapid a current, that it mixes not with the other waters, but rides or ſwims, as it were, above them.

All the rains, that fall in *Abyſſinia* and deſcend in torrents from the hills, all ſtreams and rivers, ſmall and great, except the *Hanázó*, which waſhes the plains of *Hengót*, and the *Hawáſh* which flows by *Dewár* and *Fetgár*, are collected by this king of waters, and, like vaſſals, attend his march: thus enforced he ruſhes, like a hero exulting in his ſtrength, and haſtens to fertiliſe the land of *Egypt*, on which no rain falls. We muſt except alſo thoſe *Ethiopean* rivers, which riſe in countries bordering on the ocean, as the kingdoms of *Cambát*, *Gurágy*,

Wáſy, *Náriyah*, *Gáſy*, *Wej*, and *Zinjiro*, whoſe waters are diſembogued into the ſea.

When the *Alawy* has paſſed the Lake, it proceeds between *Gojjám* and *Bajemdir*, and leaving them to the weſt and eaſt, purſues a direct courſe towards *Ambárá*, the ſkirts of which it bathes, and then turns again to the weſt, touching the borders of *Walaka*; whence it rolls along *Múgár* and *Shawai*, and, paſſing *Bazáwá* and *Gongá*, deſcends into the lowlands of *Shánkila*, the country of the Blacks: thus it forms a ſort of ſpiral round the province of *Gojjám*, which it keeps for the moſt part on its right.

Here it bends a little to the eaſt, from which quarter, before it reaches the diſtricts of *Sennár*, it receives two large rivers, one called *Tacazzy*, which runs from *Tegri*, and the other, *Gwangue*, which comes from *Dembeiá*.

After it has viſited *Sennár*, it waſhes the land of *Dongolá*, and proceeds thence to *Nubia*, where it again turns eaſtward, and reaches a country named *Abrim*, where no veſſels can be navigated, by reaſon of the rocks and crags, which obſtruct the channel. The inhabitants of *Sennár* and *Nubia* may conſtantly drink of its water, which lies to the eaſt of them like a ſtrong bulwark; but the merchants of *Abyſſinia*, who travel to *Egypt*, leave the *Nile* on their right, as ſoon as they have paſſed *Nubia*, and

are obliged to traverſe a deſert of ſand and gravel, in which for fifteen days they find neither wood nor water; they meet it again in the country of *Reif* or *Upper Egypt*, where they find boats on the river, or ride on its banks, refreſhing themſelves with its ſalutary ſtreams.

It is aſſerted by ſome travellers, that, when the *Alawy* has paſſed *Sennár* and *Dongolá*, but before it enters *Nubia*, it divides itſelf; that the great body of water flows entire into *Egypt*, where the ſmaller branch (the *Niger*) runs weſtward, not ſo as to reach *Barbary*, but towards the country of *Alwáb*, whence it ruſhes into the great ſea. The truth of this fact I have verified, partly by my own obſervation, and partly by my inquiries among intelligent men; whoſe anſwers ſeemed the more credible, becauſe, if ſo prodigious a maſs of water were to roll over *Egypt* with all its wintry increaſe, not the land only, but the houſes, and towns, of the *Egyptians* muſt be overflowed.

BY

THE PRESIDENT.

IF evidence be required to prove that chefs was invented by the *Hindus*, we may be fatisfied with the teftimony of the *Perfians*; who, though as much inclined as other nations to appropriate the ingenious inventions of a foreign people, unanimoufly agree, that the game was imported from the weft of *India*, together with the charming fables of VISHNUSARMAN, in the fixth century of our era: it feems to have been immemorially known in *Hinduftan* by the name of *Chaturanga*, that is, the four *anga's*, or *members*, of an army, which are faid in the *Amara-cófha* to be *haftyas'warat'hapádátam*, or *elephants, horfes, chariots*, and *foot-foldiers*; and, in this fenfe, the word is frequently ufed by Epick poets in their defcriptions of real armies. By a natural corruption of the pure *Sanfcrit* word, it was changed by the old *Perfians* into *Chatrang*, but the *Arabs*, who foon after took poffeffion of their country, had neither the initial nor final

letter of that word in their alphabet, and conſequently altered it further into *Shatranj*, which found its way preſently into the modern *Perſian*, and at length into the dialects of *India*, where the true derivation of the name is known only to the learned: thus has a very ſignificant word in the ſacred language of the *Bráhmans* been transformed by ſucceſſive changes into *axedrez*, *ſcacchi*, *échecs*, *cheſs*, and, by a whimſical concurrence of circumſtances, given birth to the *Engliſh* work *check*, and even a name to the *Exchequer* of *Great Britain*. The beautiful ſimplicity and extreme perfection of the game, as it is commonly played in *Europe* and *Aſia*, convince me, that it was invented by one effort of ſome great genius; not completed by gradual improvements, but formed, to uſe the phraſe of *Italian* criticks, *by the firſt intention*; yet of this ſimple game, ſo exquiſitely contrived, and ſo certainly invented in *India*, I cannot find any account in the claſſical writings of the *Bráhmans*. It is, indeed, confidently aſſerted, that *Sanſcrit* books on Cheſs exiſt in this country, and, if they can be procured at *Banáres*, they will aſſuredly be ſent to us: at preſent I can only exhibit a deſcription of a very ancient *Indian* game of the ſame kind; but more complex, and, in my opinion, more modern, than the ſimple Cheſs of the *Perſians*. This game is

alſo called *Chaturanga*, but more frequently *Chatúráji*, or the *four Kings*, ſince it is played by four perſons repreſenting as many princes, two allied armies combating on each ſide: the deſcription is taken from the *Bhawiſhya Purán*, in which YUDHISHT'HIR is repreſented converſing with VYASA, who explains at the king's requeſt the form of the fictitious warfare and the principal rules of it: "having marked "*eight* ſquares on all ſides, ſays the Sage, place "the *red* army to the eaſt, the *green* to the "ſouth, the *yellow* to the weſt, and the *black* to "the north: let the *elephant* ſtand on the left of "the *king*; next to him, the *horſe*; then, the "*boat*; and, before them all, four *foot-ſoldiers*; "but the *boat* muſt be placed in the angle of "the board." From this paſſage it clearly appears, that an army, with its four *anga*'s, muſt be placed on each ſide of the board, ſince an *elephant* could not ſtand, in any other poſition, on the *left* hand of each *king*; and RA'DHACA'NT informed me, that the board conſiſted, like ours, of *ſixty-four* ſquares, half of them occupied by the forces, and half, vacant: he added, that this game is mentioned in the oldeſt law-books, and that it was invented by the wife of RA'VAN, king of *Lancà*, in order to amuſe him with an image of war, while his metropolis was cloſely beſieged by RA'MA in the ſecond

age of the world. He had not heard the ſtory told by FIRDAUSI near the cloſe of the *Shah-námah*, and it was probably carried into *Perſia* from *Caryacuvja* by BORZU, the *favourite phyſician*, thence called *Vaidyapriya*, of the great ANUSHIRAVAN; but he ſaid, that the *Bráhmans* of *Gaur*, or *Bengal*, were once celebrated for ſuperior ſkill in the game, and that his father, together with his ſpiritual preceptor JAGANNA'TH, now living at *Tribeni*, had inſtructed two young *Bráhmans* in all the rules of it, and had ſent them to *Jayanagar* at the requeſt of the late *Rájà*, who had liberally rewarded them. A *ſhip*, or *boat*, is ſubſtituted, we ſee, in this complex game for the *rat'h*, or armed *chariot*, which the *Bengaleſe* pronounce *rot'h*, and which the *Perſians* changed into *rokh*, whence came the *rook* of ſome *European* nations; as the *vierge* and *fol* of the *French* are ſuppoſed to be corruptions of *ferz* and *fil*, the *prime miniſter* and *elephant* of the *Perſians* and *Arabs*: it were vain to ſeek an etymology of the word *rook* in the modern *Perſian* language; for, in all the paſſages extracted from FIRDAUSI and JA'MI, where *rokh* is conceived to mean a *hero*, or a *fabulous bird*, it ſignifies, I believe, no more than a *cheek* or a *face*; as in the following deſcription of a proceſſion in *Egypt*: "when a "thouſand youths, like cypreſſes, box-trees, and

" firs, with locks as fragrant, cheeks as fair, and " boſoms as delicate, as lilies of the valley, were " marching gracefully along, thou wouldſt have " ſaid, that the new ſpring was *turning his face* " (not, as HYDE tranſlates the words, *carried on* " *rokhs)* from ſtation to ſtation;" and, as to the battle of the *duwázdeh rokh*, which D'HERBELOT ſuppoſes to mean *douze preux chevaliers*, I am ſtrongly inclined to think, that the phraſe only ſignifies a combat of *twelve perſons face to face*, or ſix on a ſide. I cannot agree with my friend RA'DHA'CA'NT, that a *ſhip* is properly introduced in this imaginary warfare inſtead of a *chariot*, in which the old *Indian* warriours conſtantly fought; for, though the *king* might be ſuppoſed to ſit in a *car*, ſo that the four *anga's* would be complete, and though it may often be neceſſary in a real campaign to paſs rivers or lakes, yet no river is marked on the *Indian*, as it is on the *Chineſe*, cheſs-board, and the interminxture of ſhips with horſes, elephants, and infantry embattled on a plain, is an abſurdity not to be defended. The uſe of *dice* may, perhaps, be juſtified in a repreſentation of war, in which *fortune* has unqueſtionably a great ſhare, but it ſeems to exclude cheſs from the rank, which has been aſſigned to it, among the ſciences, and to give the game before us the appearance of *whiſt*, except that pieces are uſed

openly, inſtead of cards which are held concealed: nevertheleſs we find, that the moves in the game deſcribed by VYA'SA were to a certain degree regulated by *chance*; for he proceeds to tell his royal pupil, that, "if *cinque* be "thrown, the *king* or a *pawn* muſt be moved; "if *quatre*, the *elephant*; if *trois*, the *horſe*; and "if *deux*, the *boat*."

He then proceeds to the moves: "the *king* "paſſes freely on all ſides but over *one* ſquare "only; and with the ſame limitation, the *pawn* "moves, but he advances ſtraight forward, and "kills his enemy through an angle; the *ele-* "*phant* marches in all directions, as far as his "driver pleaſes; the *horſe* runs obliquely, tra- "verſing three ſquares; and the *ſhip* goes over "two ſquares diagonally." The elephant, we find, has the powers of our *queen*, as we are pleaſed to call the *miniſter*, or *general*, of the *Perſians*, and the *ſhip* has the motion of the piece, to which we give the unaccountable appellation of *biſhop*, but with a reſtriction, which muſt greatly leſſen his value.

The bard next exhibits a few general rules and ſuperficial directions for the conduct of the game: "the *pawns* and the *ſhip* both kill and "may be voluntarily killed; while the *king*, the "*elephant*, and the *horſe* may ſlay the foe, but "cannot expoſe themſelves to be ſlain Let

" each player preſerve his own forces with ex-
" treme care, ſecuring his *king* above all, and
" not ſacrificing a ſuperior, to keep an inferior,
" piece." Here the commentator on the *Purán* obſerves, that, the *horſe*, who has the choice of *eight* moves from any central poſition, muſt be preferred to the *ſhip*, who has only the choice of *four*; but this argument would not have equal weight in the common game, where the *biſhop* and *tower* command a whole line, and where a knight is always of leſs value than a tower in action, or the biſhop of that ſide on which the attack is begun. " It is by the over-
" bearing power of the *elephant*, that the king
" fights boldly; let the whole army, therefore,
" be abandoned, in order to ſecure the *elephant*:
" the king muſt never place one elephant before
" another, according to the rule of GOTAMA,
" unleſs he be compelled by want of room, for
" he would thus commit a dangerous fault;
" and, if he can ſlay one of two hoſtile ele-
" phants, he muſt deſtroy that on his left hand."
The laſt rule is extremely obſcure; but, as GOTAMA was an illuſtrious lawyer and philoſopher, he would not have condeſcended to leave directions for the game of *Chaturanga*, if it had not been held in great eſtimation by the ancient ſages of *India*.

All that remains of the paſſage, which was

copied for me by RA'DHA'CA'NT and explained by him, relates to the ſeveral modes, in which a partial ſucceſs or complete victory may be obtained by any one of the four players; for we ſhall ſee, that, as if a diſpute had ariſen between two allies, one of the kings may aſſume the command of all the forces, and aim at ſeparate conqueſt. "Firſt, when any one king has "placed himſelf on the ſquare of another king, "which advantage is called *Sinhá ſana*, or *the* "*throne*, he wins a ſtake; which is doubled, if "he kill the adverſe monarch, when he ſeizes "his place; and, if he can ſeat himſelf on the "throne of his ally, he takes the command of "the whole army." Secondly; "if he can occupy ſucceſſively the thrones of all three "princes, he obtains the victory, which is "named *Chatúráji*, and, the ſtake is doubled, if "he kill the laſt of the three, juſt before he "takes poſſeſſion of his throne; but, if he kill "him on his throne, the ſtake is quadrupled." Thus, as the commentator remarks, in a real warfare, a king may be conſidered as victorious, when he ſeizes the metropolis of his adverſary; but, if he can deſtroy his foe, he diſplays greater heroiſm, and relieves his people from any further ſolicitude. "Both in gaining the *Sinhá ſana* "and the *Chatúráji*, ſays VYA SA, the king "muſt be ſupported by the *elephants* or by all

" the forces united." Thirdly; " When one " player has his own king on the board, but " the king of his partner has been taken, he " may replace his captive ally, if he can ſeize " both the adverſe kings; or, if he cannot ef- " fect their capture, he may exchange his king " for one of them, againſt the general rule, and " thus redeem the allied prince, who will ſup- " ply his place." This advantage has the name of *Nrĭpácrijhṭ'a*, or *recovered by the king*; and the *Naucácrijhṭ'a* ſeems to be analogous to it, but confined to the caſe of *ſhips*. Fourthly; " If a pawn can march to any ſquare on the op- " poſite extremity of the board, except that of " the king, or that of the ſhip, he aſſumes " whatever power belonged to that ſquare; and " this promotion is called *Shaṭ'pada*, or the *ſix* " *ſtrides*." Here we find the rule, with a ſin- gular exception, concerning the advancement of *pawns*, which often occaſions a moſt intereſting ſtruggle at our common cheſs, and which has furniſhed the poets and moraliſts of *Arabia* and *Perſia* with many lively reflections on human life. It appears, that " this privilege of *Shaṭ'-* " *pada* was not allowable, in the opinion of " GOTAMA, when a player had three pawns on " the board; but, when only one pawn and " one ſhip remained, the pawn might advance " even to the ſquare of a king or a ſhip, and

" assume the power of either." Fifthly; "Ac-
" cording to the *Rácshasa's*, or *giants* (that is,
" the people of *Lancà*, where the game was in-
" vented), there could be neither victory nor
" defeat, if a king were left on the plain with-
" out force; a situation which they named *Cá-*
" *cacáshth'ha*." Sixthly; "If three ships hap-
" pen to meet, and the fourth ship can be
" brought up to them in the remaining angle,
" this has the name of *Vrĭbannaucà*; and the
" player of the fourth seizes all the others."
Two or three of the remaining couplets are so dark, either from an error in the manuscript or from the antiquity of the language, that I could not understand the *Pandit's* explanation of them, and suspect that they gave even him very indistinct ideas; but it would be easy, if it were worth while, to play at the game by the preceding rules; and a little practice would, perhaps, make the whole intelligible. One circumstance, in this extract from the *Puràn*, seems very surprizing: all games of hazard are positively forbidden by MENU, yet the game of *Chaturanga*, in which dice are used, is taught by the great VYA'SA himself, whose lawtract appears with that of GO'TAMA among the eighteen books, which form the *Dhermasástra*; but, as RA'DHA'CA'NT and his preceptor JAGANNA'T'H are both employed by government

in compiling a Digeſt of *Indian* laws, and as both of them, eſpecially the venerable Sage of *Tribéni*, underſtand the game, they are able, I preſume, to aſſign reaſons, why it ſhould have been excepted from the general prohibition, and even openly taught by ancient and modern *Bráhmans*.

AN

INDIAN GRANT OF LAND

IN Y.C. 1018,

LITERALLY TRANSLATED FROM THE SANSCRIT,

BY THE PRESIDENT.

AS EXPLAINED BY

RAMALO'CHAN PANDIT, *communicated by* GENERAL CARNAC,

O'M. VICTORY AND ELEVATION!

STANZAS.

MAY He, who in all affairs claims precedence in adoration; may that *Gan'anáyaca*, averting calamity, preſerve you from danger!

2. May that SIVA conſtantly preſerve you, on whoſe head ſhines (GANGA') the daughter of JAHNU reſembling-the-pure-creſcent-riſing-from-the-ſummit-of-SUMERU! *(a compound word of ſixteen ſyllables)*.

3. May that God, the cauſe of ſucceſs, the cauſe of felicity, who keeps, placed even by himſelf on his forehead a ſection of the-moon-with-cool-beams, drawn-in-the-form-of-a-line-reſembling-that-in-the-infinitely-bright ſpike-of-

Indian Gul

a-freſh-blown-*Cétaca* (who is) adorned-with-a-grove-of-thick-red locks-tied-with-the-Prince-of-Serpents, be always preſent and favourable to you!

4. The ſon of JI'MU'TACE'TU ever affectionate, named JI'MU'TAVA'HANA, who, ſurely, preſerved (the Serpent) S'ANC'HACHU'D'A from *Garud'a (the Eagle of* VISHNU) *was* famed in the three worlds, having neglected his own body, as if it had been graſs, for the ſake of others.

5. *(Two couplets in rhyme.)* In his family was a monarch *(named)* CAPARDIN (or, *with thick hair*, a title of MAHA'DE'VA), chief of the race of SI'LA'RA, repreſſing the inſolence of his foes; and from him came a ſon, named PULAS'ACTI, equal in encreaſing glory to the ſun's bright circle.

6. When that ſon of CAPARDIN was a new-born infant, through fear of him, homage was paid by all his collected enemies, with water held aloft in their hands, to the delight of his realm.

7. From him came a ſon, the only warriour on earth, named SRIVAPPUVANNA, a Hero in the theatre of battle.

8. His ſon, called SRI' JHANJHA, was highly

celebrated, and the preſerver *of his country*; he afterwards became the Sovereign of *Gógni*: he had a beautiful form.

9. From him *came* a ſon, whoſe-renown-was-far-extented-*and*-*who*-confounded-the-mind-with his-wonderful-acts, the fortunate BAJJADA DE'VA: he was a monarch, a gem in-the-diadem-of-the-world's-circumference; who uſed only the forcible weapon of his two arms readily on the plain of combat; and in whoſe boſom the Fortune of Kings herſelf amorouſly played, as *in the boſom* of the foe of MURA (or VISHNU).

10. Like JAYANTA, *ſon* to the foe of VRITTA (or INDRA), like SHANMUC'HA (or CARTICE'YA) *ſon* to PURA'RI (or MAHA DE'VA) then ſprang from him a fortunate ſon, with a true heart, invincible;

11. Who in liberality was CARNA before our eyes, in truth even YUDHISHTHIRA, in glory a blazing Sun, and the rod of CA'LA (or YAMA, *judge of the infernal regions*) to his enemies;

12. By whom the great counſellors, who were under his protection, *and* others near *him*, are preſerved in this world: he is a conqueror, named with propriety S'ARANA'GATA VAJRA-PAÑJARADE'VA.

13. By whom when this world was over-

ſhadowed with-continual-preſents-of-gold, for his liberality he was named JAGADARTHI (or *Enriching the World*) in the midſt of the three regions of the univerſe.

14. Thoſe Kings aſſuredly, whoever they may be, who are endued with minds capable of ruling their reſpective dominions, praiſe him for the greatneſs of his veracity, generoſity, and valour; *and* to thoſe princes, who are deprived of their domains, and ſeek his protection, he allots a firm ſettlement: may he, the Grandfather of the RA'YA, be victorious! *he is* the ſpiritual guide of *his* counſellors, *and they are* his pupils. Yet farther.

15. He, by whom the title of GO'MMA'YA was conferred on *a perſon* who attained the object of his deſire; by whom the realm, ſhaken by a man named E'YAPADE'VA, was even made firm, and by whom, being the prince of *Mamaiambuva* (I ſuppoſe, *Mambéi*, or *Bombay*) ſecurity from fear was given to me broken *with affliction*; He was the King, named SRI' VIRUDANCA: how can he be otherwiſe painted? *Here ſix ſyllables are effaced in one of the Grants; and this verſe is not in the other.*

16. His ſon *was* named BAJJADADE'VA, a gem on the forehead of monarchs, eminently ſkilled in morality; whoſe deep thoughts all

the people, clad in horrid armour, praiſe even to this day.

17. Then was born his brother the prince ARICE'SARI (a lion among his foes), the beſt of good men; who, by overthrowing the ſtrong mountain of his proud enemies, did the act of a thunder-bolt; having formed great deſigns even in his childhood, and having ſeen the Lord of the Moon (MAHA'DE'VA) *ſtanding* before him, he marched by his father's order, attended by his troops, and by valour ſubdued the world.

Yet more———————.

18. Having raiſed up his ſlain foe on his ſharp ſword, he ſo afflicted the women in the hoſtile palaces, that their forelocks fell diſordered, their garlands of bright flowers dropped from their necks on the vaſes of their breaſts, and the black luſtre of their eyes diſappeared.

19. A *warriour*, the plant of whoſe fame grows up over the temple of BRAHMA's Egg (the univerſe), from-the repeated-watering-of-it-with-the-drops-that-fell-from-the-eyes-of-the-wives-of-his-ſlaughtered-foe.

Afterwards by the multitude of his innate virtues *(then follows a compound word of an hundred and fifty-two ſyllables)* the-fortunate-ARI-

CE'SARI-DE'VARA'JA-Lord-of-the-great-circle-adorned-with-all-the-company-of-princes-with-VAJRAPANJARA-of-whom-men-seek-the-protection-an-elephant's-hook-in-the-forehead-of-the-world-pleased-with-encreasing-vice-a-Flamingo-bird-in-the-pool-decked-with-flowers-like-those-of-paradise-and-with-A'DITYA-PANDITA-chief-of-the-districts-of-the-world-through-the-liberality of-the-lord-of-the-Western-Sea-holder-of-innate-knowledge-who-bears-a-golden-eagle-on-his-standard-descended-from-the-stock-of JI'MU'TAVA'HANA-king-of-the-race of-*Silára*-Sovereign-of-the-City-of-*Tagara*-Supreme-ruler-of-exalted-counsellors-assembled-when-extended-fame-had-been-attained *(the monarch* thus described) governs-the-whole region-of-*Cánchna*-consisting-of-fourteen-hundred-villages-with-cities-and-other-places-comprehended in-many-districts-acquired-by-his-arm. Thus he supports the burden of thought concerning this domain. The Chief-Minister S'RI' VA'SAPAIYA *and* the very-religiously-purified S'RI' VA'RDHIYAPAIYA being at this time present, he, the fortunate ARICE'SARIDE'VARA JA, Sovereign of the great circle, *thus addresses* even all who inhabit-the-city-S'RI' STHANACA *(or the Mansion of* LACSHM`I), his-own-kinsmen-and-others-there-assembled, princes-counsellors-priests-ministers-superiors-inferiors-subject-to-his

commands, alſo the-lords-of diſtricts,-the-Governors-of-towns chiefs-of-villages-the-maſters-of-families-employed-or-unemployed-ſervants-of the-King-and-*his*-countrymen. Thus he greets all-the-holy-men-and-others-inhabiting-the-city-of *Hanyamana*: reverence be to you, as it is becoming, with all the marks of reſpect, ſalutation, and praiſe!

STANZA.

Wealth is inconſtant; youth, deſtroyed in an inſtant; *and* life, placed between the teeth of CRITANTA *(or* YAMA *before mentioned)*.

Nevertheleſs neglect *is ſhown* to the felicity of departed anceſtors. Oh! how aſtoniſhing are the efforts of men!

And thus.—Youth is publickly ſwallowed-up by-the-gianteſs Old-Age admitted-into-its-inner manſion; and the bodily-frame-is-equally-obnoxious-to-the-aſſault-of-death-of-age-and-the-miſery-born-with-man-of-ſeparation-between-united-friends-like-falling-from-heaven-into-the-lower regions: riches and life are two things more-moveable-than-a-drop-of water-trembling-on-the-leaf-of-a-lotos-ſhaken-by-the-wind; and the world is like-the-firſt delicate-foliage-of-a-plantain tree. Conſidering this in ſecret with a firm diſpaſſionate underſtanding, and alſo the

fruit of liberal donations mentioned *by the wiſe*, *I called to mind theſe*

STANZAS.

1. In the *Satva*, *Trétá*, and *Dwáper* Ages, great piety was celebrated: but in this *Caliyuga* the *Muni's* have nothing to commend but liberality.

2. Not ſo productive of fruit is learning, not ſo productive is piety, as liberality, ſay the *Muni's*, in this *Cali* Age. And, thus was it ſaid by the Divine VYA'SA:

3. Gold *was* the firſt offspring of Fire; the Earth *is* the daughter of VISHNU, and kine are the children of the Sun: the three worlds, *therefore*, are aſſuredly given by him, who makes a gift of Gold, Earth, and Cattle.

4. *Our* deceaſed fathers clap their hands, *our* Grandfathers exult: *ſaying*, "a donor of land "is born in our family: he will redeem us."

5. A donation of land to good perſons, for holy pilgrimages, and on the (five) ſolemn days of the moon, is the mean of paſſing over the deep boundleſs ocean of the world.

6. White paraſols, and elephants mad with pride (the *inſignia* of royalty) *are* the flowers of a grant of land: the fruit *is* INDRA in heaven.

Thus, confirming the declarations of the-ancient-*Muni*'s-learned-in-the-diſtinction-between-juſtice-and-injuſticē, for the ſake of benefit to my mother, my father, and myſelf, on the fifteenth of the bright moon of *Cártica*, in the middle of the year *Pingala* (perhaps of the *Serpent*), when nine hundred and forty years, ſave one, are reckoned as paſt from the time of King SACA, or, in figures, the year 939, of the bright moon of *Cártica* 15 (that is 1708—939 = 769 years ago from Y. C. 1787. The moon being then full and eclipſed, I having bathed in the oppoſite ſea reſembling-the-girdles-round-the-waiſt-of-the-female-Earth, tinged-with-a-variety-of-rays-like-many-exceedingly-bright-rubies,-pearls-*and*-*other*-gems, with-water-whoſe-mud-was-become-muſk-through-the-frequent-bathing-of-the-fragrant-boſom-of-beautiful-Goddeſſes-riſing-up-after-having-dived-in-it;-and having offered to the ſun, the divine luminary, the-gem-of-one-circle-of-heaven, eye-of-the-three-worlds, Lord of-the Lotos, a diſh embelliſhed-with-flowers-of-various-ſorts (this diſh is filled with the plant *Darbha*, rice in the huſk, different flowers, and ſandal) have granted to him, who has viewed the preceptor of the Gods and of Demons, who has adored the Sovereign Deity the-huſband-of-AMBICA' (or DURGA), has ſacrificed-cauſed-others-to-ſacri-

fice,-has read-cauſed-others-to-read-and-has-performed-the-reſt-of-the-ſix (Sacerdotal) func-tions; who-is-eminently-ſkilled-in-the-whole-buſineſs-of-performing-ſacrifices, who-has-held-up the-root-and-ſtalk-of-the-ſacred-lotos; who-inhabits-the-city-SRI ST'HA'NACA *(or abode of Fortune)*, deſcended from JAMADAGNI; who-performs-due-rites-in-the-holy-ſtream; who-diſtinctly-knows-the-myſterious-branches (of the *Védas)*, the domeſtick prieſt, the reader, SRĪ TICCAPAIYA, ſon of SRĪ CHCH'HINTAPAIYA the aſtronomer, for-the-purpoſe-of-ſacrificing-cauſing-others-to-ſacrifice-reading-cauſing-others to-read-and-diſcharging-the-reſt-of-the-ſix-(Sacerdotal-) duties, of performing-the (daily ſervice of) *Vaiſwadéva* with offerings of rice, milk, and materials of ſacrifice, and-of-completing-with-due-ſolemnity the ſacrifice-of-fire-of doing-ſuch-acts-as-muſt-continually be-done, and ſuch-as-muſt-occaſionally-be-performed, of paying-due-honours to gueſts and ſtrangers, and-of-ſupporting his-own-family, the village of *Chávinára*-ſtanding-at-the-extremity of-the-territory of *Vatſarája*, and the boundaries of which *are*, to the Eaſt the village of *Púagambà* and a water-fall-from a mountain; to the South the villages of *Nágámbá* and *Múládóngarica*; to the Weſt the river *Sámbarapallicà*; to the North the villages of *Sámbivè* and *Cátiyálaca*; and be-

ſides this the full *(diſtrict)* of *Tócabalà Pallicà*, the boundaries of which *are* to the Eaſt *Sídábaſi*; to the South the river *Mói'bala*; to the Weſt *Cácádéva*, *Hallapallicà*, and *Bádaviraca*; to the North *Talávaſi Pallicà*; and alſo the Village of *Aulacíyá*, the boundaries of which (are) to the Eaſt *Tádága*; to the South *Góviní*; to the Weſt *Charicà*, to the North *Calibalàya-chóli*: (that land) thus ſurveyed-on-the-four-quarters-and limited to-its-proper bounds, with-its-herbage-wood-and-water, and with-power-of puniſhing-for-the-ten-crimes, except that before given as the portion of *Déva*, or of *Brahmà*, I have hereby releaſed, and limited-by-the-duration-of-the-ſun the-moon-and-mountains, confirmed with the ceremony-of adoration, with a copious effuſion of water and with the higheſt acts-of-worſhip; *and the ſame land* ſhall be enjoyed by his lineal-and-collateral-heirs, or cauſed-to-be enjoyed, nor ſhall diſturbance be given by any perſon whatever: ſince it is thus declared by great *Muni*'s.

STANZAS.

1. The Earth is enjoyed by many kings, by SA'GAR, and by others: to whomſoever the ſoil at any time belongs, to him at that time belong the fruits of it.

2. A ſpeedy gift is attended with no fatigue;

a continued ſupport, with great trouble: therefore, even the *Riſhi's* declare, that a continuance of ſupport is better than a ſingle gift.

3. Exalted Emperors of good diſpoſitions have given land, as RA'MABHADRA adviſes, again and again: this is the true bridge of juſtice for ſovereigns: from time to time (O kings) that bridge muſt be repaired by you.

4. Thoſe poſſeſſions here below, which have been granted in former times by ſovereigns, given for-the-ſake of-religion-increaſe-of-wealth-or-of-fame, are exactly equal to flowers, which have been offered to a Deity: what good man would reſume *ſuch gifts?*

Thus, confirming the precepts of ancient *Muni's*, all future kings muſt gather the fruit-of-obſerving-religious-duties; and let not the ſtain-of-the-crime-of-deſtroying-this-*grant* be borne henceforth by any-one: ſince, whatever *prince*, being ſupplicated, ſhall, through avarice, having-his-mind-wholly-ſurrounded-with-the-gloom-of-ignorance-contemptuouſly-diſmiſs-the-injured-ſuppliant, He, being guilty of five great and *five* ſmall crimes, ſhall long in darkneſs inhabit *Raurava*, *Mahàraurava*, *Andha*, *Tàmiſra*, and the other places of puniſhment. And thus it is declared by the divine VYA'SA:

STANZAS.

1. He, who ſeizes land, given-by-himſelf or by-another (ſovereign), will rot among worms, himſelf a worm, in the midſt of ordure.

2. They, who ſeize granted-land, are born again, living with great fear, in dry cavities of trees in the unwatered foreſts on the *Vinddhian* (mountains).

3. By ſeizing one cow, one veſture, or even one nail's breadth of ground, *a king* continues in hell till an univerſal deſtruction of the world has happened.

4. By (a gift of) a thouſand gardens, and by (a gift of) a hundred pools of water, by (giving) a hundred *lac* of oxen, a diſſeiſor of (granted) land is not cleared from offence.

5. A grantor of land remains in heaven ſixty thouſand years; a diſſeiſor, and he, who refuſes to do juſtice, continues as many (years) in hell.

And, agreeably to this, in what is written by the hand of the Secretary, (the King) having ordered it, declares his own intention; as it is written by the command of me, ſovereign of the great Circle, the fortunate ARICE'SARI DE'VARA'JA, ſon of the Sovereign of the Great Circle, the Fortunate, invincible, DE'VARAJA.

And this is written, by order of the Fortunate

King, by me Jo'-UBA, the brother's-ſon-of S'RI' NAGALAIYA,-the great-Bard,-dwelling-in-the royal palace; engraved-on-plates-of-copper by VEDAPAIYA's ſon MANA DHA'RA PAIYA. Thus (it ends).

Whatever herein (may be) defective in-one-ſyllable, or have-one-ſyllable-redundant, all that is (neverthelefs) complete evidence (of the grant). Thus (ends the whole).

INSCRIPTIONS

ON

THE STAFF OF FIRU'Z SHAH.

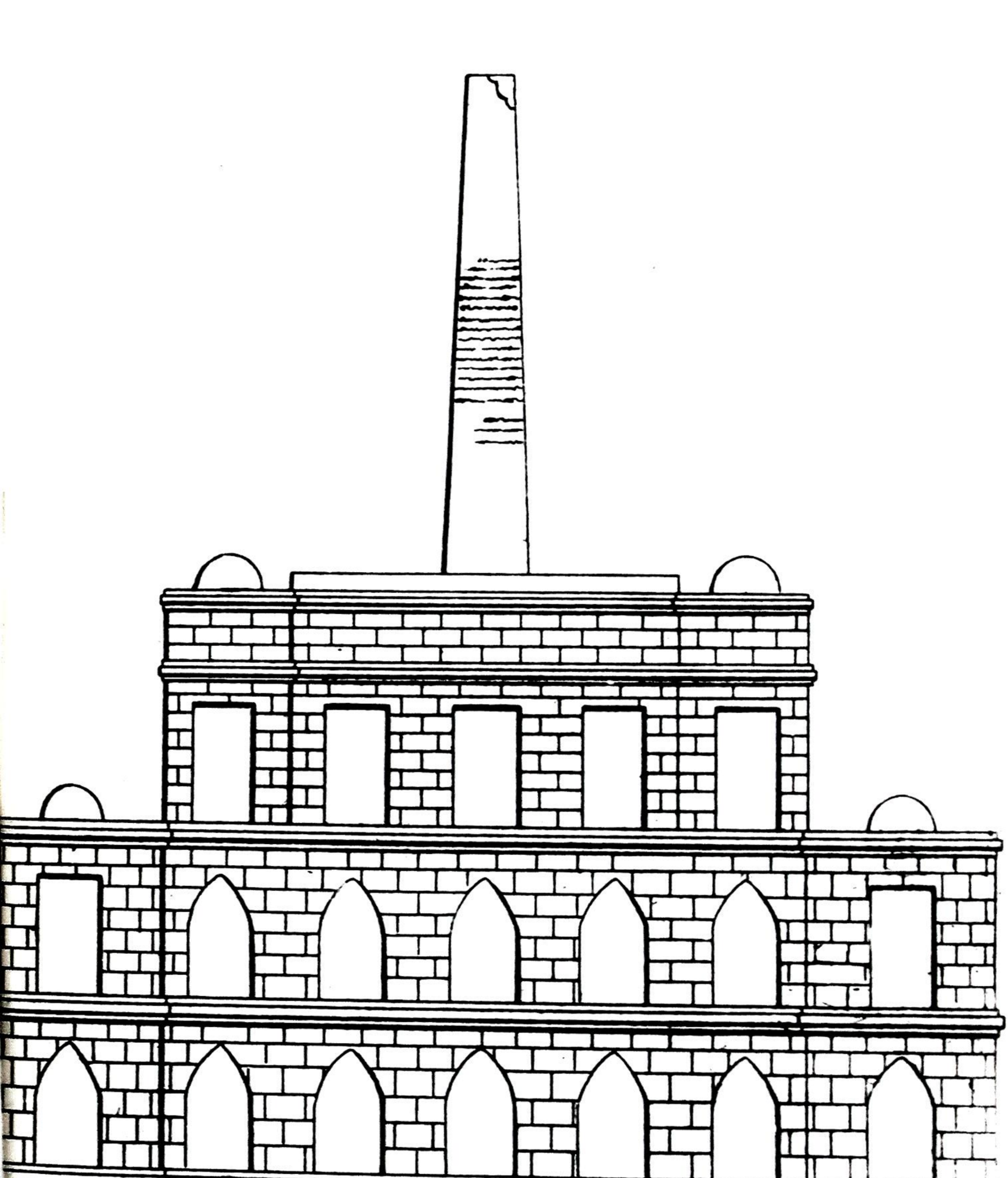
TRANSLATED FROM THE SANSCRIT,

AS EXPLAINED BY RADHA'CANTA SARMAN.

BY

THE PRESIDENT.

ON a very ſingular monument near *Debli*, an outline of which is here exhibited, and which the natives call the Staff of FI'RU'Z SHAH, are ſeveral old Inſcriptions partly in ancient *Nágarì* letters, and partly in a character yet unknown; and Lieutenant Colonel POLIER, having procured exact impreſſions of them, preſents the Society with an accurate copy of all the inſcriptions. Five of them are in *Sanſcrit*, and, for the moſt part, intelligible; but it will require great attention and leiſure to decypher the others: if the language be *Sanſcrit*, the powers of the unknown letters may perhaps hereafter be diſcovered by the uſual mode of decyphering; and that mode, carefully applied even at firſt, may lead to a diſcovery of the language. In the mean time a literal verſion of the legible inſcriptions is laid before you: they are on the



The Staff of FÍRÚZ SHAH

whole ſufficiently clear, but the ſenſe of one or two paſſages is at preſent inexplicable.

I.

The firſt, on the Southweſt ſide of the pillar, is perfectly detached from the reſt: it is about ſeventeen feet from the baſe, and two feet higher than the other inſcriptions.

OM.

In the year 1230, on the firſt day of the Bright half of the month *Vaiſác'h* (a monument), of the Fortunate-VI'SALA-DE'VA-ſon of the-Fortunate-AMIL'LA DE'VA,-King-of-*Sácambharì*.

II.

The next, which is engraved as a ſpecimen of the character, conſiſts of two ſtanzas in four lines; but each hemiſtich is imperfect at the end, the two firſt wanting *ſeven*, and the two laſt *five*, ſyllables: the word *Sácambharì* in the former inſcription enables us to ſupply the cloſe of the *third* hemiſtich.

OM.

As far as *Vindhya*, as far as *Himádri* (the mountain of Snow), he was not deficient in celebrity . . . . . making *Aryáverta* (the Land of Virtue, *or India*), even once more what its name ſignifies . . . . . He having departed,

PRATIVA'HAMA'NA TILACA (is) king of *Sácambharì*: (*Sácam* only remains on the monument) by us (the region between) *Himawat* and *Vindhya* has been made tributary.

In the year from *Srì* VICRAMA'DITYA 123, in the Bright half of the month *Vaiſác'h* . . . . . at that time the *Rájaputra Srì* SALLACA was Prime Miniſter.

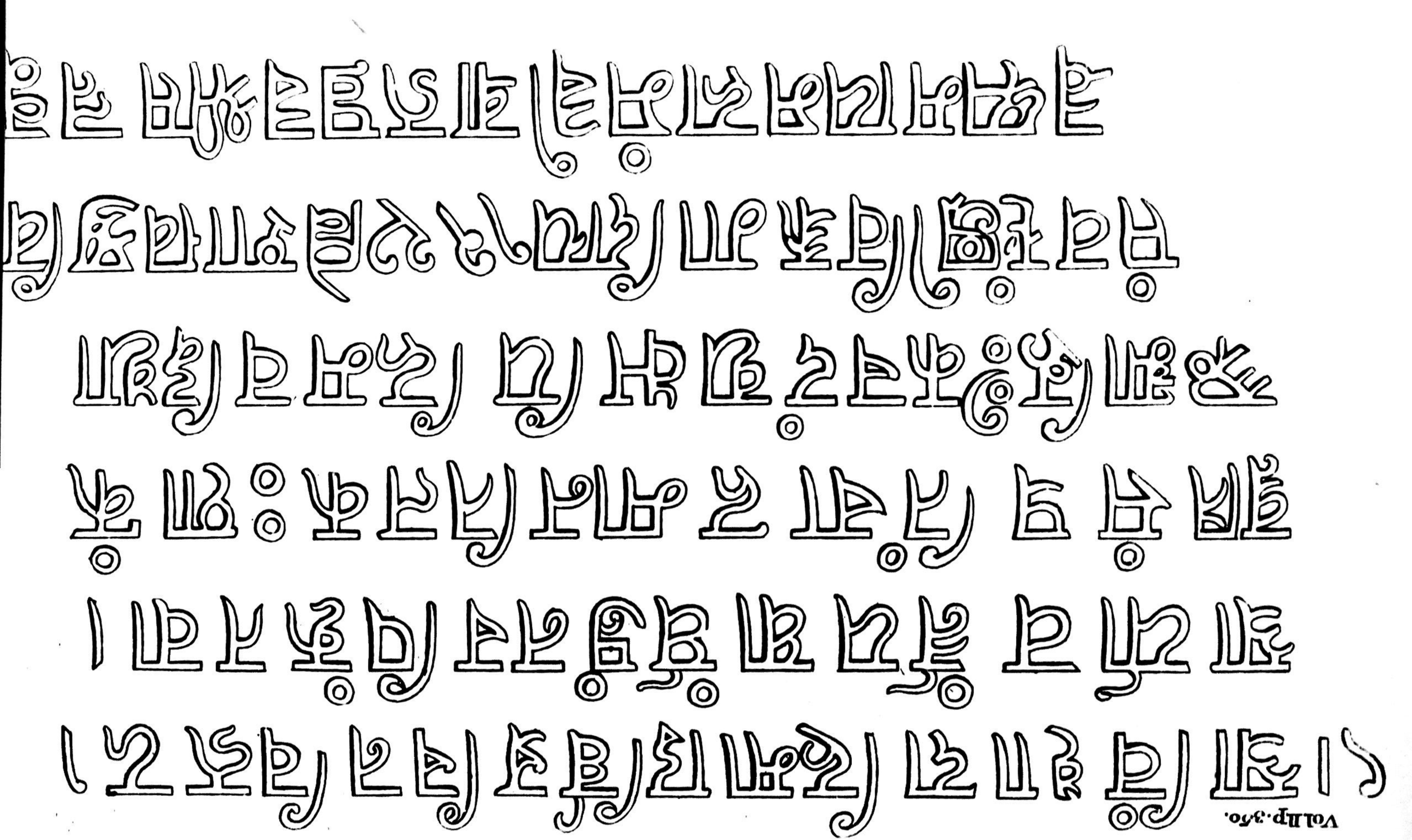
The ſecond ſtanza, ſupplied partly from the laſt inſcription, and partly by conjecture, will run thus:

vritte ſa prativábamána tilacah ſ'ácambharíbhúpatih
aſmábhih caradam vyadhâyi himawadvindhyántavimand'alam.

The date 123 is here perfectly clear; at leaſt t is clear, that only *three* figures are written, without even room for a cipher after them; whence we may gueſs, that the double circle in the former inſcription was only an ornament, or the neutral termination *am*: if ſo, the date of *both* is the year of CHRIST *ſixty-ſeven*; but, if the double circle be a Zero, the monument of VI'SALA DEVA is as modern as the year 1174 or *nineteen* years before the conqueſt of *Debli* by SHIHA'BU'DDI'N.

III. and IV.

The two next inſcriptions were in the ſame words. but the ſtanzas. which in the fourth are extremely mutilated, are tolerably perfect in the



Vol.II p.370.

third, wanting only a few ſyllables at the beginning of the hemiſtichs:

yah cſhí véſhu prahartá nripatiſhu vinamatcandharéſhu praſannah
—vah s'ambi purindrah jagati vijayatè viſala cſhónipálah
. . . da ſájnya éſha vijayì ſantánajánátmajah
. . púnán cſhemáſtu bruvatamudyógas'únyanmanah

He, who is reſentful to kings intoxicated with pride, indulgent to thoſe, whoſe necks are humbled, an INDRA in the city of *Cauſámbi* (I ſuſpect *Cauſámbi*, a city near *Haſtinápur*, to be the true reading), *who* is victorious in the world, VI'SALA, ſovereign of the earth: he gives.... his commands being obeyed, he is a conqueror, the ſon of SANTA'NAJA'NA, whoſe mind, when his foes ſay, 'Let there be mercy,' is free from further hoſtility.

This inſcription was engraved, in the preſence of SR`I TILACA RA'JA, by SRI'PATI, the ſon of MA'HAVA, a *Cáyaſt'ha*, of a family in *Gauda*, or *Bengal*.

V.

The fifth ſeems to be an elegy on the death of a king named VIGRAHA, who is repreſented as only ſlumbering: the laſt hemiſtich is hardly legible and very obſcure; but the ſenſe of both ſtanzas appears to be this.

O'M.

1. An offence to the eyes of (thy) enemy's conſort (thou) by-whom-fortune-was-given-to-

every ſuppliant, thy fame, joined to extenſive dominion, ſhines, as we deſire, before us: the heart of (thy) foes was vacant, even as a path in a deſert, where men are hindered from paſſing, O fortunate VIGRAHA RA'JADE'VA, in the jubilee occaſioned by thy march.

2. May thy abode, O VIGRAHA, ſovereign of the world, be fixed, as in reaſon (it ought), in the boſoms, embelliſhed with love's allurements and full of dignity, of the women with beautiful eyebrows, who were married to thy enemies! Whether thou art INDRA, or VISHNU, or SIVA, there is even no deciding: thy foes (are) fallen, like deſcending water; oh! why doſt thou, through deluſion, continue ſleeping?

ON THE

BAYA, OR INDIAN GROSS-BEAK.

Deſcribed by AT'HAR ALI' KHA'N *of Dehli.*

TRANSLATED

BY THE PRESIDENT.

THE little bird, called *Bayà* in *Hindì*, *Berbera* in *Sanſcrit*, *Bábúi* in the dialect of *Bengal*, *Cíbù* in *Perſian*, and *Tenawwit* in *Arabick*, from his remarkably *pendent* neſt, is rather larger than a ſparrow, with yellow-brown plumage, a yellowiſh head and feet, a light-coloured breaſt, and a conick beak very thick in proportion to his body. This bird is exceedingly common in *Hinduſtàn:* he is aſtoniſhingly ſenſible, faithful, and docile, never voluntarily deſerting the place where his young were hatched, but not averſe, like moſt other birds, to the ſociety of mankind, and eaſily taught to perch on the hand of his maſter. In a ſtate of nature he generally builds his neſt on the higheſt tree, that he can find, eſpecially on the palmyra, or on the *Indian* fig-tree, and he prefers that, which happens to overhang a well or a rivulet: he makes it of

graſs, which he weaves like cloth and ſhapes like a large bottle, ſuſpending it firmly on the branches, but ſo as to rock with the wind, and placing it with its entrance downwards to ſecure it from birds of prey. His neſt uſually conſiſts of two or three chambers; and it is the popular belief, that he lights them with fire-flies, which he catches alive at night, and confines with moiſt clay, or with cow-dung: that ſuch flies are often found in his neſt, where pieces of cow-dung are alſo ſtuck, is indubitable; but, as their light could be of little uſe to him, it ſeems probable that he only feeds on them. He may be taught with eaſe to fetch a piece of paper, or any ſmall thing, that his maſter points out to him: it is an atteſted fact, that, if a ring be dropped into a deep well, and a ſignal given to him, he will fly down with amazing celerity, catch the ring before it touches the water, and bring it up to his maſter with apparent exultation; and it is confidently aſſerted, that, if a houſe or any other place be ſhown to him once or twice, he will carry a note thither immediately on a proper ſignal being made. One inſtance of his docility I can myſelf mention with confidence, having often been an eye witneſs of it: the young *Hindu* women at *Banáres* and in other places wear very thin plates of gold, called *tica's*, ſlightly fixed by way of ornament

between their eye-brows; and, when they paſs through the ſtreets, it is not uncommon for the youthful libertines, who amuſe themſelves with training *Bayà's*, to give them a ſign which they underſtand, and ſend them to pluck the pieces of gold from the foreheads of their miſtreſſes, which they bring in triumph to the lovers. The *Bayà* feeds naturally on graſshoppers and other inſects, but will ſubſiſt, when tame, on pulſe macerated in water: his fleſh is warm and drying, of eaſy digeſtion, and recommended, in medical books, as a ſolvent of ſtone in the bladder or kidneys; but of that virtue there is no ſufficient proof. The female lays many beautiful eggs reſembling large pearls: the white of them, when they are boiled, is tranſparent, and the flavour of them is exquiſitely delicate. When many *Bayàs* are aſſembled on a high tree, they make a lively din, but it is rather chirping than ſinging; their want of muſical talents is, however, amply ſupplied by their wonderful ſagacity, in which they are not excelled by any feathered inhabitants of the foreſt.

ON

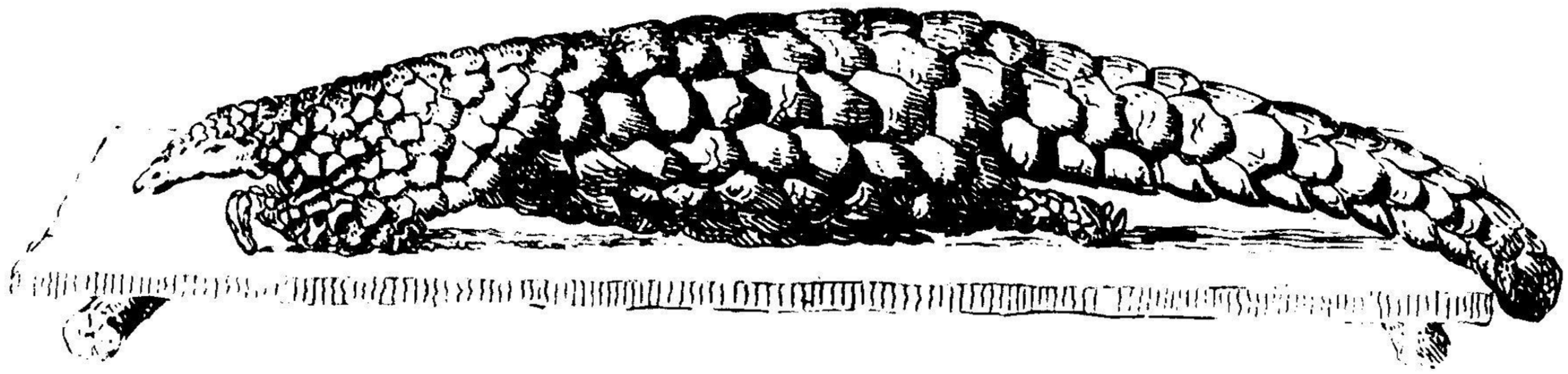
THE PANGOLIN OF BAHAR.

SENT BY MATTHEW LESLIE, ESQ.

AND DESCRIBED

BY THE PRESIDENT.

THE ſingular animal, which M. BUFFON deſcribes by the name of *Pangolin*, is well known in *Europe* ſince the publication of his Natural Hiſtory and GOLDSMITH's elegant abridgement of it; but, if the figure exhibited by BUFFON was accurately delineated from the three animals, the ſpoils of which he had examined, we muſt conſider that, which has been lately brought from *Caracdiah* to *Chitra*, and ſent thence to the Preſidency, as a remarkable variety, if not a different ſpecies, of the *Pangolin*: ours has hardly any neck, and, though ſome filaments are diſcernible between the ſcales, they can ſcarce be called briſtles; but the principal difference is in the tail; that of BUFFON's animal being long, and tapering almoſt to a point, while that of ours is much ſhorter, ends obtuſely, and reſembles in form and flexibility the tail of a



The VAJRACITA.

lobſter. In other reſpects, as far as we can judge from the dead ſubject, it has all the characters of BUFFON's *Pangolin:* a name derived from that by which the animal is diſtinguiſhed in *Java*, and conſequently preferable to *Manis* or *Pholidotus*, or any other appellation deduced from an *European* language. As to the *ſcaly lizard*, the *ſcaled Armadillo*, and the *five-nailed Ant-eater*, they are manifeſtly improper deſignations of this animal; which is neither a *lizard*, nor an *armadillo* in the common acceptation; and, though it be an *ant-eater*, yet it eſſentially differs from the *hairy* quadruped uſually known by that general deſcription. We are told, that the *Malabar* name of this animal is *Alungu:* the natives of *Bahár* call it *Bajar-cít*, or, as they explain the word, *Stone-vermine*; and, in the ſtomach of the animal before us, was found about a teacupful of ſmall *ſtones*, which had probably been ſwallowed for the purpoſe of facilitating digeſtion; but the name alludes, I believe, to the *hardneſs* of the ſcales; for *Vajracíta* means in *Sanſcrit* the *Diamond*, or *Thunderbolt*, *reptile*, and *Vajra* is a common figure in the *Indian* poetry for any thing exceſſively *hard*. The *Vajracíta* is believed by the *Pandits* to be the animal, which gnaws their *ſacred ſtone*, called *Sálgrámas'ílà*; but the *Pangolin* has apparently no teeth, and the *Sálgráms*,

many of which look as if they had been worm-eaten, are perhaps only decayed in part by expoſure to the air.

This animal had a long tongue ſhaped like that of a cameleon; and, if it was nearly adult, as we may conclude from the young one found in it, the dimenſions of it were much leſs than thoſe, which BUFFON aſſigns *generally* to his *Pangolin*: for he deſcribes its length as ſix, ſeven, or eight feet including the tail, which is almoſt, he ſays, as long as the body, when it has attained its full growth; whereas ours is but thirty-four inches long from the extremity of the tail to the point of the ſnout, and the length of the tail is fourteen inches; but, excluſively of the head, which is five inches long, the tail and body are, indeed, nearly of the ſame length; and the ſmall difference between them may ſhow, if BUFFON be correct in this point, that the animal was young: the circumference of its body in the thickeſt part is twenty inches, and that of the tail, only twelve.

We cannot venture to ſay more of this extraordinary creature, which ſeems to conſtitute the firſt ſtep from the quadruped to the reptile, until we have examined it alive, and obſerved its different inſtincts; but, as we are aſſured, that it is common in the country round *Khánpúr*, and at *Chitigam*, where the native *Muſel-*

mans call it the *Land-carp*, we ſhall poſſibly be able to give on ſome future occaſion a fuller account of it. There are in our *Indian* provinces many animals, and many hundreds of medicinal plants, which have either not been deſcribed at all, or, what is worſe, ill deſcribed by the naturaliſts of *Europe*; and to procure perfect deſcriptions of them from actual examination, with accounts of their ſeveral *uſes* in medicine, diet, or manufactures, appears to be one of the moſt important objects of our inſtitution.

ON

THE LORIS,

OR

SLOW PACED LEMUR.

BY THE PRESIDENT.

THE ſingular animal, which moſt of you ſaw alive, and of which I now lay before you a perfectly accurate figure, has been very correctly deſcribed by LINNÆUS; except that *ſickled* would have been a juſter epithet than *awled* for the *bent claws* on its hinder indices, and that *the ſize of a ſquirrel* ſeems an improper, becauſe a variable, meaſure: its configuration and colours are particularized alſo with great accuracy by M. DAUBENTON; but the ſhort account of the *Loris* by M. DE BUFFON appears unſatisfactory, and his engraved repreſentation of it has little reſemblance to nature; ſo little that, when I was endeavouring to find in his work a deſcription of the quadrumane, which had juſt been ſent me from *Dacca*, I



The slowpaced Lemur.

paſſed over the chapter on the *Loris*, and aſcertained it merely by ſeeing in a note the *Linnean* character of the ſlowpaced *Lemur*. The illuſtrious *French* naturaliſt, whom, even when we criticiſe a few parts of his noble work, we cannot but name with admiration, obſerves of the *Loris*, that, *from the proportion of its body and limbs, one would not ſuppoſe it ſlow in walking or leaping*, and intimates an opinion, that SEBA gave this animal the epithet of *ſlowmoving*, from ſome fancied likeneſs to the ſloth of *America*: but, though its body be remarkably long in proportion to the breadth of it, and the hinder legs, or more properly arms, much longer than thoſe before, yet the *Loris*, in fact, walks or climbs very ſlowly; and is, probably, unable to leap. Neither its genus nor ſpecies, we find, are new: yet, as its temper and inſtincts are undeſcribed, and as the *Natural Hiſtory* by M. DE BUFFON, or the *Syſtem of Nature* by LINNÆUS, cannot always be readily procured, I have ſet down a few remarks on the *form*, the *manners*, the *name*, and the *country* of my little favourite, who engaged my affection, while he lived, and whoſe memory I with to perpetuate.

I. This male animal had four hands, each five-fingered; palms, naked; nails, round; except thoſe of the indices behind, which were long, curved, pointed; hair, very thick, eſpe-

cially on the haunches, extremely ſoft, moſtly dark grey, varied above with brown and a tinge of ruſſet; darker on the back, paler about the face and under the throat, reddiſh towards the rump; no tail, a dorſal ſtripe, broad, cheſnut-nut-coloured, narrower towards the neck: a head, almoſt ſpherical: a countenance, expreſſive and intereſting; eyes, round, large, approximated, weak in the day time, glowing and animated at night; a white vertical ſtripe between them; eye-laſhes, black, ſhort; ears, dark, rounded, concave; great acuteneſs at night both in ſeeing and hearing; a face, hairy, flattiſh; a noſe, pointed, not much elongated; the upper lip, cleft; canine teeth, comparatively long, very ſharp.

More than this I could not obſerve on the living animal; and he died at a ſeaſon, when I could neither attend a diſſection of his body, nor with propriety requeſt any of my medical friends to perform ſuch an operation during the heats of *Auguſt*; but I opened his jaw and counted only two inciſors above and as many below, which might have been a defect, in the individual; and it is mentioned ſimply as a fact without any intention to cenſure the generick arrangement of LINNÆUS.

II. In his manners he was for the moſt part gentle, except in the cold ſeaſon, when his tem-

per ſeemed wholly changed; and his creator, who made him ſo ſenſible of cold, to which he muſt often have been expoſed even in his native foreſts, gave him, probably, for that reaſon his thick fur, which we rarely ſee on animals in theſe tropical climates: to me, who not only conſtantly fed him, but bathed him twice a week in water accommodated to the ſeaſons, and whom he clearly diſtinguiſhed from others, he was at all times grateful; but, when I diſturbed him in winter, he was uſually indignant, and ſeemed to reproach me with the uneaſineſs which he felt, though no poſſible precautions had been omitted to keep him in a proper degree of warmth. At all times he was pleaſed with being ſtroked on the head and throat, and frequently ſuffered me to touch his extremely ſharp teeth; but at all times his temper was quick, and, when he was unſeaſonably diſturbed, he expreſſed a little reſentment by an obſcure murmur, like that of a ſquirrel, or a greater degree of diſpleaſure, by a peeviſh cry, eſpecially in winter, when he was often as fierce, on being much importuned, as any beaſt of the woods. From half an hour after ſunriſe to half an hour before ſunſet, he ſlept without intermiſſion rolled up like a hedge-hog; and as ſoon as he awoke, he began to prepare himſelf for the labours of *his* approaching day, licking and dreſſing himſelf

like a cat; an operation, which the flexibility of his neck and limbs enabled him to perform very completely: he was then ready for a flight breakfaſt, after which he commonly took a ſhort nap; but, when the ſun was quite ſet, he recovered all his vivacity. His ordinary food was the ſweet fruit of this country; plantains always, and mangos during the ſeaſon; but he refuſed peaches, and was not fond of mulberries, or even of guaiavas: milk he lapped eagerly, but was contented with plain water. In general he was not voracious, but never appeared ſatiated with graſshoppers; and paſſed the whole night, while the hot ſeaſon laſted, in prowling for them: when a graſshopper, or any inſect, alighted within his reach, his eyes, which he fixed on his prey, glowed with uncommon fire; and, having drawn himſelf back to ſpring on it with greater force, he ſeized the victim with both his forepaws, but held it in one of them, while he devoured it. For other purpoſes, and ſometimes even for that of holding his food, he uſed all his paws indifferently as hands, and frequently graſped with one of them the higher part of his ample cage, while his three others were ſeverally engaged at the bottom of it: but the poſture, of which he ſeemed fondeſt, was to cling with all four of them to the upper wires, his body being inverted; and in the evening he

uſually ſtood erect for many minutes playing on the wires with his fingers and rapidly moving his body from ſide to ſide, as if he had found the utility of exerciſe in his unnatural ſtate of confinement. A little before day break, when my early hours gave me frequent opportunities of obſerving him, he ſeemed to ſolicit my attention; and, if I preſented my finger to him, he licked or nibbled it with great gentleneſs, but eagerly took fruit, when I offered it; though he ſeldom ate much at his morning repaſt: when the *day brought back his night*, his eyes loſt their luſtre and ſtrength, and he compoſed himſelf for a ſlumber of ten or eleven hours.

III. The names *Loris* and *Lemur* will, no doubt, be continued by the reſpective diſciples of BUFFON and LINNÆUS; nor can I ſuggeſt any other, ſince the *Pandits* know little or nothing of the animal: the lower *Hindus* of this province generally call it *Lajjábánar*, or the Baſhful Ape, and the *Muſelmans*, retaining the ſenſe of the epithet, give it the abſurd appellation of a cat; but it is neither a cat nor baſhful; for, though a *Pandit*, who ſaw my *Lemur* by day light, remarked that he was *Lajjàlu* or *modeſt* (a word which the *Hindus* apply to all *Senſitive Plants*), yet he only ſeemed baſhful, while in fact he was dim ſighted and drowſy;

for at night, as you perceive by his figure, he had open eyes, and as much boldneſs as any of the *Lemures* poetical or *Linnean*.

IV. As to his country, the firſt of the ſpecies, that I ſaw in *India*, was in the diſtrict of *Tipra*, properly *Tripura*, whither it had been brought, like mine, from the *Garrow* mountains; and Dr. ANDERSON informs me, that it is found in the woods on the coaſt of *Coromandel*: another had been ſent to a member of our ſociety from one of the eaſtern iſles; and, though the *Loris* may be alſo a native of *Silán*, yet I cannot agree with M. DE BUFFON, that it is the minute, ſociable, and docile animal mentioned by THEVENOT, which it reſembles neither in ſize nor in diſpoſition.

My little friend was, on the whole, very engaging; and, when he was found lifeleſs, in the ſame poſture in which he would naturally have ſlept, I conſoled myſelf with believing, that he had died without pain, and lived with as much pleaſure as he could have enjoyed in a ſtate of captivity.

ON THE

CURE OF THE ELEPHANTIASIS.

INTRODUCTORY NOTE.

BY

THE PRESIDENT.

AMONG the afflicting maladies, which puniſh the vices and try the virtues of mankind, there are few diſorders, of which the conſequences are more dreadful or the remedy in general more deſperate than the *jûdhâm* of the *Arabs* or *khórab* of the *Indians:* it is alſo called in *Arabia dâûl'âſad*, a name correſponding with the *Leontiaſis* of the *Greeks*, and ſuppoſed to have been given in alluſion to the grim diſtracted and *lionlike* countenances of the miſerable perſons, who are affected with it. The more common name of the diſtemper is *Elephantiaſis*, or, as LUCRETIUS calls it, *Elephas*, becauſe it renders the ſkin, like that of an *Elephant*, uneven and wrinkled, with many tubercles and furrows; but this complaint muſt not be confounded with

the *dáül'fil*, or *ſwelled legs*, deſcribed by the *Arabian* phyſicians, and very common in this country. It has no fixed name in *Engliſh*, though HILLARY, in his *Obſervations on the Diſeaſes of Barbadoes*, calls it the *Leproſy of the joints*, becauſe it principally affects the extremities, which in the laſt ſtage of the malady are diſtorted and at length drop off; but, ſince it is in truth a diſtemper corrupting the whole maſs of blood, and therefore conſidered by PAUL of *Ægina* as an *univerſal ulcer*, it requires a more general appellation, and may properly be named the *Black Leproſy*; which term is in fact adopted by M. BOISSIEU de SAUVAGES and GORRŒUS, in contradiſtinction to the *White* Leproſy, or the *Beres* of the *Arabs* and *Leuce* of the *Greeks*.

This diſeaſe, by whatever name we diſtinguiſh it, is peculiar to hot climates, and has rarely appeared in *Europe*: the philoſophical Poet of *Rome* ſuppoſes it confined to *the banks of the Nile*; and it has certainly been imported from *Africa* into the *Weſt-India* Iſlands by the black ſlaves, who carried with them their reſentment and their revenge; but it has been long known in *Hinduſtan*, and the writer of the following Diſſertation, whoſe father was Phyſician to NADIRSHAH and accompanied him from *Perſia* to *Debli*, aſſures me that it rages with virulence among the native inhabitants of *Cal-*

cutta. His obſervation, that it is frequently a conſequence of the *venereal infection*, would lead us to believe, that it might be radically cured by *Mercury*; which has, nevertheleſs, been found ineffectual, and even hurtful, as HILLARY reports, in the *Weſt Indies*. The juice of *hemlock*, ſuggeſted by the learned MICHAELIS, and approved by his medical friend ROEDERER, might be very efficacious at the beginning of the diſorder, or in the milder ſorts of it; but, in the caſe of a malignant and inveterate *judhám*, we muſt either adminiſter a remedy of the higheſt power, or, agreeably to the deſponding opinion of CELSUS, *leave the patient to his fate, inſtead of teaſing him with fruitleſs medicines*, and ſuffer him, in the forcible words of ARETÆUS, *to ſink from inextricable ſlumber into death*. The life of a man is, however, ſo dear to him by nature, and in general ſo valuable to ſociety, that we ſhould never deſpond, while a ſpark of it remains; and, whatever apprehenſions may be formed of future danger from the diſtant effects of *arſenick*, even though it ſhould eradicate a preſent malady, yet, as no ſuch inconvenience has ariſen from the uſe of it in *India*, and, as Experience muſt ever prevail over Theory, I cannot help wiſhing, that this ancient *Hindu* medicine may be fully tried under the inſpection of our *European* Surgeons, whoſe minute accu-

racy and ſteady attention muſt always give them a claim to ſuperiority over the moſt learned natives; but many of our countrymen have aſſured me, that they by no means entertain a contemptuous opinion of the native medicines, eſpecially in diſeaſes of the ſkin. Should it be thought, that the mixture of ſulphur muſt render the poiſon leſs active, it may be adviſable at firſt to adminiſter orpiment, inſtead of the *cryſtalline arſenick.*

ON THE

CURE OF THE ELEPHANTIASIS,

AND

OTHER DISORDERS OF THE BLOOD.

TRANSLATED BY

THE PRESIDENT.

GOD is the all-powerful Healer.

IN the year of the MESSIAH 1783, when the worthy and reſpectable *Máulavi* MI'R MUHAMMED HUSAI'N, who excels in every branch of uſeful knowledge, accompanied Mr. RICHARD JOHNSON from *Lac'hnau* to *Calcutta*, he viſited the humble writer of this tract, who had long been attached to him with ſincere affection; and, in the courſe of their converſation, 'One of the 'fruits of my late excurſion, ſaid he, is a pre- 'ſent for you, which ſuits your profeſſion, and 'will be generally uſeful to our ſpecies: con- 'ceiving you to be worthy of it by reaſon of 'your aſſiduity in medical inquiries, I have 'brought you a preſcription, the ingredients of 'which are eaſily found, but not eaſily equalled

'as a powerful remedy againſt all corruptions
'of the blood, the *judhám*, and the *Perſian* fire,
'the remains of which are a ſource of infinite
'maladies. It is an old ſecret of the *Hindu*
'Phyſicians; who applied it alſo to the cure of
'cold and moiſt diſtempers, as the palſy, diſtor-
'tions of the face, relaxation of the nerves, and
'ſimilar diſeaſes: its efficacy too has been proved
'by long experience; and this is the method of
'preparing it.

'Take of white *arſenick*, fine and freſh, one
'*tólá*; of picked black pepper ſix times as
'much: let both be well beaten at intervals for
'four days ſucceſſively in an iron mortar, and
'then reduced to an impalpable powder in one
'of ſtone with a ſtone peſtle, and thus com-
'pletely levigated, a little water being mixed
'with them. Make pills of them as large as
'tares or ſmall pulſe, and keep them dry in a
'ſhady place*.

* The loweſt weight in general uſe among the *Hindus* is the *reti*, called in *Sanſcrit* either *rettiká* or *ractiká*, indicating *redneſs*, and *criſhnalà* from *criſhna*, *black*: it is the *red* and *black* ſeed of the *gunjà*-plant (1), which is a creeper of the

(1) The *gunjà*, I find, is the *Abrus* of our botaniſts, and I venture to deſcribe it from the wild plant compared with a beautiful drawing of the flower magnified, with which I was favoured by Dr. ANDERSON.

CLASS XVII. *Order* IV.

CAL. *Perianth* funnel-ſhaped, indented above.

COR.

'One of thoſe pills muſt be ſwallowed morn-
'ing and evening with ſome *betel*-leaf, or, in
'countries where *betel* is not at hand, with cold
'water; if the body be cleanſed from foulneſs
'and obſtructions by gentle catharticks and

ſame claſs and order at leaſt with the *glycyrrhiza;* but I take this from report, having never examined its bloſſoms. One *rattică* is ſaid to be of equal weight with three barley-corns or four grains of rice in the huſk; and eight *reti*-weights, uſed by jewellers, are equal to ſeven carats. I have weighed a number of the ſeeds in diamond-ſcales, and find the average Apothecary's weight of one ſeed to be a grain *and five-ſixteenths.* Now in the *Hindu* medical books *ten* of the *rattică*-ſeeds are one *máſhaca,* and eight *máſhaca's* make a *tólaca* or *tólă;* but in the law-books of *Bengal* a *máſhaca* conſiſts of *ſixteen rattică's,* and a *tólaca* of *five máſhà's;* and, according to ſome authorities, *five reti's* only go to one *máſhà, ſixteen* of which make a *tólaca.* We may obſerve, that the ſilver *reti*-weights, uſed by the goldſmiths at *Banáres,* are *twice* as heavy as the *ſeeds;* and thence it is, that *eight reti's* are commonly ſaid to conſtitute one *máſhà,* that is, *eight* ſilver weights, or *ſixteen* ſeeds; *eighty* of which ſeeds, or 105 grains, conſtitute the quantity of arſenick in the *Hindu* preſcription.

COR. Cymbiform. *Awning* roundiſh, pointed, nerved.
Wings, lanced, ſhorter than the awning.
Keel, rather longer than the wings.

STAM. *Filaments* nine, ſome ſhorter; united in two ſets at the top of a divided, bent, awl-ſhaped body.

PIST. *Germ* inſerted in the calyx. *Style* very minute at the bottom of the divided body. *Stigma,* to the naked eye, obtuſe; in the microſcope, feathered.

PER. A legume. *Seeds,* ſpheroidal; black, or white, or ſcarlet with black tips.

LEAVES, pinnated; ſome with, ſome without, an odd leaflet.

'bleeding, before the medicine is adminiſtered,
'the remedy will be ſpeedier.'

The principal ingredient of this medicine is the *arſenick*, which the *Arabs* call *Shucc*, the *Perſians mergi múſh*, or *mouſe-bane*, and the *Indians*, *ſanc'hyá*; a mineral ſubſtance ponderous and *cryſtalline:* the *orpiment*, or *yellow* arſenick, is the weaker ſort. It is a deadly poiſon, and ſo ſubtil, that, when mice are killed by it, the very ſmell of the dead will deſtroy the living of that ſpecies: after it has been kept about ſeven years, it loſes much of its force; its colour becomes turbid; and its weight is diminiſhed. This mineral is hot and dry in the fourth degree: it cauſes ſuppuration, diſſolves or unites, according to the quantity given; and is very uſeful in cloſing the lips of wounds, when the pain is too intenſe to be borne. An unguent made of it with oils of any ſort is an effectual remedy for ſome cutaneous diſorders, and, mixed with roſe-water, it is good for cold tumours and for the dropſy; but it muſt never be adminiſtered without the greateſt caution; for ſuch is its power, that the ſmalleſt quantity of it in powder, drawn, like *álcohol*, between the eye-laſhes, would in a ſingle day entirely corrode the coats and humours of the eye; and fourteen *retis* of it would in the ſame time deſtroy life. The beſt antidote againſt its effects are the ſcrap-

ings of leather reduced to aſhes: if the quantity of arſenick taken be accurately known, four times as much of thoſe aſhes, mixed with water and drunk by the patient. will ſheath and counteract the poiſon.

The writer, conformably to the directions of his learned friend, prepared the medicine; and, in the ſame year, gave it to numbers, who were reduced by the diſeaſes above mentioned to the point of death: GOD is his witneſs, that they grew better from day to day, were at laſt completely cured, and are now living (except one or two, who died of other diſorders) to atteſt the truth of this aſſertion. One of his firſt patients was a *Pársì*, named MENU CHEHR, who had come from *Surat* to this city, and had fixed his abode near the writer's houſe: he was ſo cruelly afflicted with a confirmed lues, here called *the Perſian Fire*, that his hands and feet were entirely ulcerated and almoſt corroded, ſo that he became an object of diſguſt and abhorrence. This man conſulted the writer on his caſe, the ſtate of which he diſcloſed without reſerve. Some blood was taken from him on the ſame day, and a cathartick adminiſtered on the next. On the third day he began to take the *arſenick-pills*, and, by the bleſſing of GOD, the virulence of his diſorder abated by degrees, until ſigns of returning health appeared; in a

fortnight his recovery was complete, and he was bathed, according to the practice of our Phyſicians: he ſeemed to have no virus left in his blood, and none has been ſince perceived by him.

But the power of this medicine has chiefly been tried in the cure of the *juzám*, as the word is pronounced in *India*; a diſorder infecting the whole maſs of blood, and thence called by ſome *fiſádi khún*. The former name is derived from an *Arabick* root ſignifying, in general, *amputation*, *maiming*, *exciſion*, and, particularly, the *truncation* or *roſion of the fingers*, which happens in the laſt ſtage of the diſeaſe. It is extremely contagious, and, for that reaſon, the Prophet ſaid: *ferrú mina'lmejdhúmi camá teferrú mina'l áſad*, or, 'Flee from a perſon afflicted 'with the *judhám*, as you would flee from a 'lion.' The author of the *Bahhru'ljawáhir*, or *Sea of Pearls*, ranks it as an infectious malady with the *meaſles*, the *ſmall-pox*, and the *plague*. It is alſo *hereditary*, and, in that reſpect, claſſed by medical writers with the *gout*, the *conſumption*, and the *white leproſy*.

A common cauſe of this diſtemper is the unwholeſome diet of the natives, many of whom are accuſtomed, after eating a quantity of *fiſh*, to ſwallow copious draughts of *milk*, which fail not to cauſe an accumulation of yellow and

black bile, which mingles itſelf with the blood and corrupts it: but it has other cauſes; for a *Bráhmen*, who had never taſted *fiſh* in his life, applied lately to the compoſer of this eſſay, and appeared in the higheſt degree affected by a corruption of blood; which he might have inherited, or acquired by other means. Thoſe, whoſe religion permits them to eat *beef*, are often expoſed to the danger of heating their blood intenſely through the knavery of the butchers in the *Bázár*, who fatten their calves with *Baláwer*; and thoſe, who are ſo ill-adviſed as to take *provocatives*, a folly extremely common in *India*, at firſt are inſenſible of the miſchief, but, as ſoon as the increaſed moiſture is diſperſed, find their whole maſs of blood inflamed, and, as it were, aduſt; whence ariſes the diſorder, of which we now are treating. The *Perſian*, or venereal, Fire generally ends in this malady; as one DE'VI' PRASA'D, lately in the ſervice of Mr. VANSITTART, and ſome others, have convinced me by an unreſerved account of their ſeveral caſes.

It may here be worth while to report a remarkable caſe, which was related to me by a man, who had been afflicted with the *juzám* near four years; before which time he had been diſordered with the *Perſian* fire, and, having cloſed an ulcer by the means of a ſtrong healing

plaiſter, was attacked by a violent pain in his joints: on this he applied to a *Cabirája*, or *Hindu* Phyſician, who gave him ſome pills, with a poſitive aſſurance, that the uſe of them would remove his pain in a few days; and in a few days it was, in fact, wholly removed; but, a very ſhort time after, the ſymptoms of the *jazám* appeared, which continually encreaſed to ſuch a degree, that his fingers and toes were on the point of dropping off. It was afterwards diſcovered, that the pills, which he had taken, were made of cinnabar, a common preparation of the *Hindus*; the heat of which had firſt ſtirred the humours, which, on ſtopping the external diſcharge, had fallen on the joints, and then had occaſioned a quantity of aduſt bile to mix itſelf with the blood and infect the whole maſs.

Of this dreadful complaint, however cauſed, the firſt ſymptoms are a numbneſs and redneſs of the whole body, and principally of the face, an impeded hoarſe voice, thin hair and even baldneſs, offenſive perſpiration and breath, and whitlows on the nails. The cure is beſt begun with copious bleeding, and cooling drink, ſuch as a dedoction of the *niliſer*, or *Nymphea*, and of violets, with ſome doſes of manna: after which ſtronger catharticks muſt be adminiſtered. But no remedy has proved ſo efficacious as the

pills compoſed of arſenick and pepper: one inſtance of their effect may here be mentioned, and many more may be added, if required.

In the month of *February* in the year juſt mentioned, one *Shaikh* RAMAZA'NI', who then was an upper-ſervant to the Board of Revenue, had ſo corrupt a maſs of blood, that a black leproſy of his joints was approaching; and moſt of his limbs began to be ulcerated: in this condition he applied to the writer, and requeſted immediate aſſiſtance. Though the diſordered ſtate of his blood was evident on inſpection, and required no particular declaration of it, yet many queſtions were put to him, and it was clear from his anſwers, that he had a confirmed *juzám*: he then loſt a great deal of blood, and, after due preparation, took the arſenick-pills. After the firſt week his malady ſeemed alleviated; in the ſecond it was conſiderably diminiſhed, and, in the third, ſo entirely removed, that the patient went into the bath of health, as a token that he no longer needed a phyſician.

TALES AND FABLES

BY

NIZAMI.

ADVERTISEMENT.

NIZAMI holds a distinguished rank among the *Persian* poets of the first class. Inferiour to FIRDAUSI alone in loftiness of thought and heroick majesty, to MAULAVI RUM, perhaps, in variety and liveliness, and to SADI in elegant simplicity, he surpasses all others in richness of imagery and beauty of diction. With ANVARI, HAFIZ, and KHAKANI, he is not to be compared; because he wrote neither *odes*, *elegies*, nor *satires;* but confined himself to the composition of *Mesnovì* or verse in *couplets;* on which account he is said by the *Persian* Criticks to have attained supreme excellence in that species of versification. Five of his poems are so universally celebrated, that they are known by the title of *Khamsah*, or *The Five*, sometimes with his name added, and sometimes without it: one of the five, which was completed in the year of CHRIST 1157, is the *Makhzeni Esràr*, or *Treasury of Secrets*, in which the *twenty* following *Tales* and *Fables* are inserted at the close of as many Discourses on the subject of religious and moral duties. The metre of the poem, without a knowledge of which the couplets cannot be properly recited, is *choriambick*, according to this form:

Jane patér, *Jane* tuéns, omniúm
Principiúm, fons, et orígo Deûm

with a strong accent on the last syllable of each foot.

I.

ON REPENTANCE *.

THE TYRANT FORGIVEN.

A JUST *Prince* ſaw in ſleep, by reaſon of *his* good conduct, the ghoſt of a Tyrant,

And ſaid *to him*: 'What hath God done with 'thee an oppreſſor? In thy night, after the day 'of oppreſſions, what hath he done?'

He ſaid: 'When life came to an end for 'me, I looked around upon all created beings:

'That *I might diſcover* from whom I ſhould 'have hope of direction *in the right way*, or 'for whom the Almighty would have an eye 'of favour.

'No kindneſs from me was in the heart of 'any one: no opinion of mercy *being ſhown me* 'was in any perſon.

'A trembling fell upon me, like a willow, 'my face being aſhamed and my heart hopeleſs;

* The *Mohammedans*, we find, extend their ideas of divine mercy even to repentance *after death*.

'I threw my uſeleſs baggage into a whirl-
'pool: I made a pillow of *hoping* forgiveneſs
'from God.

I ſaid: "Oh! I, wretched being, am full of
"ſhame on *approaching* thee: turn aſide from
"this confuſion, and paſs over *my offences*.

"Although I have ſwerved from thy com-
"mand, reject me not, ſince I have turned
"back from all *my ſins*.

"Either make my chaſtiſement with flames,
"or do an act oppoſite to *the act of* all *crea-*
"*tures*?"

'When he ſaw my ſhame from thoſe who
'might bring aſſiſtance, He, *who is* without
'companions, gave me aid.'

'My ſpeech prevailed on the effuſion of
'mercy: he threw off my burden, and took
'me up.'

Every ſigh, which is uttered in penitence, will be a guard in the tumult of reſurrection.

All thy words, O thou weigher of wind, are *but* meaſuring loſs, and weighing ſorrow.

While thou *art* remaining in eager ſearch of ſtones and pearl, *thy* meaſure *of wealth* is become empty, and the cup *of thy life*, full.

Take a meaſurer of thy paſt years and months: having meaſured *them*, take this month and this year.

Since with this world thou mayſt purchaſe

the next (or *the faith*), thou muſt not hear the evil being, *who may ſay*, ‘ do,’ or ‘ do not.’

II.

ON JUSTICE.

NUSHIRAVAN AND HIS VAZIR.

THE courſer of NUSHI'RAVA'N, *when* hunting, was at a diſtance from the troops of princes.

The companion of the monarch being *his* Vazir, *that was* enough: *there were* the king and *his* miniſter, *and* no perſon elſe.

The king in that quarter, where game might be found, ſaw a village deſolate as the heart of an enemy.

Two birds *there* had come cloſe together, and their notes were more contracted than the heart of the king.

He ſaid to the *Vazir*: ‘ What are they utter-
‘ ing? What is the twittering, which they are
‘ making with each other?’

The *Vazir* ſaid: ‘ O celebrated monarch, *I*

'would tell *it*, if the king would be a learner
'*by it*.

'These two voices are on account of a me-
'lodious converſation: it is a demand of a huſ-
'band concerning females.

'This bird had given his daughter to that
'bird, *who* demands, early in the morning, the
'bridal fortune.

'*Saying*: 'This deſerted village thou wilt
'give up to us; and ſo many beſides thou wilt
'make over to us.'

The other ſays to him: 'Depart from this
'*propoſal*: ſee the injuſtice of the king; and
'go; be not anxious.

'If the king be ſuch, in no long time for this
'deſolate village I will give thee a hundred
'thouſand.'

This ſaying had ſuch an effect on the mo-narch, that he heaved a ſigh, and raiſed a cry of ſorrow.

He ſtruck his hand on his head and wept for ſome time: what is the concluſion of iniquity but weeping?

For this tyranny *of his* he bit his finger with his teeth, *and* ſaid, 'Behold this oppreſſion which has even reached the birds.

'See *my* tyranny, that, for the ſake of earthly
'creatures, I make a ſeat for owls, inſtead of
'tame birds.

'O me neglectful, who have been a worſhip-
'per of the world! it is *long* enough, that I
'ſtrike my hand on my head for this buſineſs.

'I have taken ſo long the wealth of people
'by violence, *that* I am thoughtleſs of dying
'to-morrow and of the tomb.

'How long, and how ſhall I commit rob-
'beries? Obſerve, what a ſport I make with
'my own head.

'The Creator gave me a kingdom to the
'intent, that I ſhould not do that, which can
'produce no good.

'I whoſe braſs they have beſmeared with
'gold, am doing thoſe acts, which they have
'not ordered.

'Why do I make my own name bad by tyranny? I do injury; alas! I do it to myſelf.

'Let courteſy, *which is* better than this, be
'in my heart: either let me have ſhame before
'myſelf or before GOD!

'To-day oppreſſion was my amuſement:
'alas! for my diſgrace of to-morrow!

'My unſucceſsful body has been one *continued*
'burning; from this anguiſh my heart is in-
'flamed again and again: (literally, *my heart*
'*on my heart.*)

'How great *has been* the raiſing of the duſt
'of tyranny: the ſhedding of my own luſtre,
'and the blood of men!

'On the day of reſurrection, from me a 'plunderer they will again aſk *an account*, and 'will aſk *it* again.

'I inflicted ſhame; ſhould I not ſit aſhamed? 'I am ſtone-hearted; how ſhould my heart 'not be contracted?

'Do thou obſerve, how much cenſure I 'bear; for this ignominy I bear to the reſur-'rection.

'Of theſe jewels and treaſures, which it is 'impoſſible to count, what did *Sám* carry off, 'and what did *Ferídùn* bear away?

'Oh! what can I, from this city and do-'minion, which now exiſts, at the end of things 'bear away in my hand?'

The king, on this topick, was ſo warm, that by his breath the ſhoes of *his* horſe were ſoft-ened.

When he came to the ſtation of his troops, and the ſtandard, the ſcent of his lenity reached to his *whole* empire.

Now he removed his pen from that writing (*of unjuſt mandates*); he removed his bad habit and the way of injuſtice.

He diffuſed juſtice, and trampled on iniquity: till *his* laſt breath he departed not from that *courſe*;

Until from the many turns of his trials by for-tune, he died; and the fame of juſtice *remains* in *its* place.

In the writing of every noble-minded man is found the coin of his name, the title of *the juſt*.

At length he found a good end: whoever has knocked at the door of juſtice, has found that name.

Paſs thy life in the contentment of hearts, that the Creator may be contented with thee.

III.

ON LABOUR.

THE BIRD OF SOLOMON AND THE OLD FARMER.

One day, when a ſeaſon of reſt from buſineſs came, the wind of *Solomon* (which wafted his throne) came to a bright lamp (an enlightened man.)

His *whole* realm placed their furniture on the plain; *while* he placed his throne on that cryſtal floor (the air).

He ſaw in a manner that his heart was refreſhed *by it*, an old huſbandman in that level field,

Who had cleared his houſe of every handful

of grain, and had thrown it into the granary of *God's* mercy.

He was ſcattering grain in every corner, and from every grain of his grew an ear of corn.

In the way of the grain, which the huſbandman placed, the bird of *Solimàn* opened a diſcourſe.

He ſaid, 'Be generous, O old man, thus 'much has been *done* by thee: it is neceſſary 'to eat.

'Thou art not a ſnare; ſcatter not grains: 'do not an injury to a bird like me.

'Thou haſt no harrow; ſcratch not the clod 'of the field: thou wilt not find water; ſow 'not the barley of a huſbandman.

'We, who have ſown in well-watered 'ground, what do *we* bear away of that, which 'we have ſown.

'Oh! in this ſowing place, which burns 'the grain, how wilt thou bring to the day the 'grain ſown without water?"

The old man ſaid to him: 'Be not uneaſy 'at my anſwer: I am unconcerned about the 'nouriſhment of earth and water!

'With moiſt and with dry, I have no buſi- 'neſs; the grain from me *is* nouriſhment from 'the Creator.

'My harrow, behold, *is* the tip of my finger: 'my water, behold, *is* the ſweat of my back.

'*It is* he, who gives me good tidings of himſelf; a ſingle grain gives me a hundred.

'Sow not grain in partnerſhip with *Sbaitan*, that from one ſeven hundred may come to *thy* uſe.

'I have no anxiety for dominion and empire; as long as I live this grain *is* a ſufficiency for me.

'A proper grain will firſt be neceſſary; that the knot of the ear may open rightly.

'To every eye that they have (God has) enlightened, they have ſewed a mantle by the meaſure of the body.

'The furniture of *Mesíhà* not every aſs draws: the confidential counſellor of ſtate is not every head.

'A rhinoceros gnaws the neck of an elephant; the ant paſſes not from the ſoot of the locuſt.

'The ſea, with a thouſand rivers *flowing into it*, is calm; the *Dijlah* with a ſingle torrent raiſes a martial noiſe.

'Within this azure circle, the rank of a man is *adapted* to the value of the man.

'A wealthy man muſt be endued with warineſs, who, from a little luxury doth not come to ſtreights.'

IV.

ON GOVERNMENT.

THE OLD WOMAN AND SANJAR.

AN act of injuſtice oppreſſed an old woman, *who* ſtruck her hands together and caught the ſkirts of SANJAR,

Saying, 'O king, I have ſeldom ſeen thy 'lenity, and from thee every year I have ſeen 'oppreſſion.

'A drunken officer of government, having 'come into my ſtreet, gave ſeveral kicks on 'my face.

'He thruſt me without any crime out of 'the houſe; pulling my hair he dragged me to 'the end of the ſtreet.

'In the abode of oppreſſion he gave me no 'time (no leiſure): he placed the ſeal of in-'juſtice on the door of my dwelling-houſe.

'He ſaid, "In the middle of a certain night, "O crooked backed *woman*, who killed a "certain man at the corner of thy ſtreet?"

'He took away my dwelling; yet where 'is the murderer? O king, where is there 'diſorder greater than this?'

'Let the officer be drunk, that he may ſhed blood! why ſhould he act violently with an old woman?

'The weighers *of proviſions* take away the property of the realm; then they throw the blame upon old women.

'He, who has turned his view upon this oppreſſion, has taken away my veil *(my honour)* and *the fame of* thy juſtice.

'My wounded boſom has been beaten: nothing remains of me or of my vital ſpirit.

'If thou do not give me juſtice, O monarch, on the day of reckoning thou wilt have an account with me.

'I ſee no judgement and juſtice in thee: and from oppreſſion I behold thee not exempt.

'From kings come ſtrength and aſſiſtance: from thee behold what ignominy comes upon me.

'To take the property of orphans is not proper: depart *from it*, for this is not lawful plunder.

'Commit no robbery on the ſmall property of old women, take ſhame from *the* few grey hairs *of* an old woman.

'Thou art a ſlave, and makeſt a claim to royalty: thou art not a king, if thou cauſe ruin.

'A king, who duly arranges his empire,

‘ ſhould command *his* people with due re-
‘ gard ;
‘ So that all may place their heads on the
‘ writing of *his* edict, and may place a love of
‘ him in *their* heart and in *their* ſoul.
‘ Thou haſt turned thy kingdom upſide-
‘ down ; as long as thou exiſteſt, after all, what
‘ virtuous act haſt thou done ?
‘ The ſtate of the Turks, which attained
‘ loftineſs, acquired empire from the love of
‘ juſtice.
‘ Since thou cheriſheſt injuſtice, thou art
‘ no Turk : thou art an Hindu plunderer.
‘ The habitations of the city are through
‘ thee deſerted ; the field of the huſbandman
‘ is through thee without grain.
‘ Make a reckoning of the approach of death :
‘ power comes upon thee ; make ſome fortreſs.
‘ Juſtice is a lamp for thee, enlightening
‘ night ; it is to-day a companion to thee for
‘ to-morrow.
‘ Make old women glad with *mild* words ;
‘ *and* remember this addreſs from old women.
‘ With-hold thy hand from the head of the
‘ helpleſs ; that thou mayſt not taſte the battle-
‘ axe of the afflicted.
‘ How many arrows ſo-ever thou ſhooteſt in
‘ every corner, thou art unmindful of the foreſt
‘ without proviſion.

'Thou cameſt a key to the conqueſt of the 'world; thou cameſt not to light for the ſake 'of injuſtice.

'Thou art a king, for that *purpoſe* that thou 'mayſt diminiſh wrong; that, if others be 'wounded, thou mayſt make a ſalve *for them*.

'The manners of the weak would be ho- 'nouring thee; and thy manners ought to be 'cheriſhing *them*.

'Give ear to the ſuppliant tone of words; 'guard two *or* three who ſit in corners.

'Did Sanjar, who took the province of 'Khoráſán, ſuffer diminution *to his glory*, in 'that he took this diſcourſe complacently?

'Juſtice, in this age, has caſt her feathers: 'ſhe has fixed her abode in the plumage of the 'fabulous SIMORGH.

'A ſenſe *of* ſhame remains not within this 'blue vault; *a gleam of* honour remains not in 'this ſuſpended earth.'

V.

ON INDEPENDENCE.

THE OLD BRICK MAKER.

On the border of *Sbám* was an old man, *who*, like a fairy, was attached to a corner, apart from mankind.

His own ſhirt he wove of vegetable threads: he made bricks, and thence found a livelihood.

The ſtrikers with the ſword, when they threw down their ſhields, made a ſhield of thoſe bricks in the tomb.

Whoever had no veil but thoſe bricks, although he had *committed* a crime, there was no puniſhment for him.

One day the old man was engaged in this work and burden; a troubleſome fellow greatly increaſed his trouble.

Saying, 'What diſorder and dejection is 'this? this is a work of clay; Service is the 'buſineſs of an aſs.

'Riſe, and ſtrike *thy* ſword on the head of 'this earth; for they will not with-hold one 'loaf of bread from thee.

'Throw the body of theſe bricks into the 'fire; caſt thy bricks into another ſhape.

'As many tiles as thou makeſt with trouble, 'what doſt thou poſſeſs in clay and waters?

'Number thyſelf among the old; leave the 'work of the young to young men.'

The old man ſaid to him, 'Act not the part 'of youth: depart from the buſineſs, and be 'not troubleſome.

'Let making bricks be the habit of old men; 'let carrying burdens be the work of captives.

'I have ſtretched out *my* hand to this habit, '*ſuch* as it is, that I may not ſtretch out my 'hand before any perſon.

'I have not been a ſtretcher out of hands 'to any one for the ſake of treaſure. I receive 'this act of *ſervility* from the hand of ſorrow.

'For this reaſon blame not my pain: if it 'be not ſo, hold me not a lawful *companion*.'

On the diſcourſe of the old man, his young reprover departed weeping from before him.

VI.

ON HOPE.

THE HUNTER, THE DOG, AND THE FOX.

THERE was a hunter, wonderfully ſharp-ſighted, a traverſer of deſerts, and a chuſer of long journies.

He had a lion-dog, who, when he caught a ſcent, caught the *paſſing* ſhadow of the ſun on the antelope.

The rhinoceros *was* terrified by his neck, *and* the wild aſs by his elk-overthrowing teeth.

In his travel *this dog had* come as his companion and friend, for ſeveral nights and days he had come into uſe.

His heart, kindling affection, was *placed* upon him: the guard of night and the ſuſtenance of his day *was* upon him.

That lion-dog was loſt from the lion-man: the man, in that anguiſh of the liver, wept.

He ſaid, 'In this road, where fate interpoſes, 'the head of a lion is the price of one dog's 'footſtep.'

Though, in that affliction, he tore his heart

from *his* ſoul, vet he preſſed his own liver with *his* teeth.

He acted with a patience, that was not *naturally* in him. Every barley-corn of patience brought money for intereſt.

A fox, taunting *him*, came from a diſtance, and ſaid: 'Act not the patient man. O *thou* 'impatient!

'I hear that that excellent runner ſtays not '*with thee*: wind *muſt be* thy remnant, if that 'dog remains not.

'Yeſterday when from before thee he went 'for game, he made a keen run, and was only 'a taker of non-exiſtence.

'That, which the dog this day has made 'thy game, may be enough for thee, O lion-'man, for two months.

'Riſe, and give ſome roaſt meat to thy 'wounded heart; do thou eat the fleſh, give 'the hide to the poor.

'Thy lip fed on fatneſs before this; but thou 'wilt eat a fat fox no more.

'Thou art ſecure from the oil of our limbs; 'thy conſtitution has eſcaped from our bile, '*(occaſioned by our fleſh.)*

'Thou art far from him: what fidelity is 'this? thou art not afflicted: what heart-'breaking *(liver-eating)* is this?'

The hunter ſaid to him: 'The night is in 'labour *with events*; this grief of one day is to 'my mind, *(or for my good)*.

'I am glad on that *account*, that in the 'narrow manſion *of the world*, joy and ſorrow 'have neither of them duration.

'This is all dominion and all vaſſalage, there 'is not in this world any felicity.

'The ſtars and the ſpheres are in motion, 'pleaſure and pain are in their paſſage.

'I am glad that my heart is ſorrowful, be-'cauſe the coming of ſorrow is the occaſion of 'cheerfulneſs.

'To my wolf the condition of *Yúſuf* has 'come; *but* I am not a wolf: I will not rend 'my veſt.

'If they take him from me, O thou plotter 'of ſtratagems, they will bring him back to 'me with ſuch game as thou'

He was in his ſpeech; when a *cloud of* duſt came; the dog became apparent from the veil of concealment.

'He came, and round him took two *or* three 'turns; then he caught the carrion hide of the 'fox in his teeth.

He ſaid, 'I am come late to tnis contemptible 'animal; but let a fox know, that I am come, 'like a lion.

'My collar was hung upon thy faith, the 'taunting ſpeech of the fox was *an incentive to* 'thy lively hope.'

Whoever places his confidence in the *ſupreme* will, brings the concluſion of his work to happineſs.

VII.

ON PROTECTION.

FERIDUN AND THE ANTELOPE.

ONE morning, with two *or* three perſons of confidence, FERIDUN went out for recreation.

When he came hunting to a lawn, FERIDUN ſaw his game a little antelope.

Its neck and ear exempt from hoſtility; *its* eye and haunches *employed* in making interceſſion.

Thou mayſt ſay, that, from the *very* place where it was caught by the eye, it had bounded out of the king's ſight.

The king was ſo captivated by that game, that the whole of him was bounded by that prey.

He made RAKHSH (or *Lightning*, the name of a pied horſe) hot upon it, like its liver; he made the back of *his* bow ſoft, like its bowels.

His arrow, with that excellence, paſſed from it; RAKHSH, in that courſe, came not to its duſt.

The king ſaid to the arrow: 'Where is that 'thy wing of vengeance?' He ſaid to RAKHSH; 'Where is that thy ſwiftneſs of faith?

'Both *of you* in this affair are much wound-'ed, are reproached by this little graſs-eater.'

The arrow became a tongue, *ſaying*, 'O 'guard of the frontiers, this dumb *animal* is an 'object of thy regard;

'In the aſylum of thy coat of mail, it friſks 'around; what harrow-head can pierce the head 'of thy armour?

'*Since it has been favoured* with a look of the 'fortunate, it would not be pleaſant that only 'the hand of muſicians *ſhould be* on its cymbal '(its hide).

'Seek the mark (the *ſervice*) of the exalted, 'O intelligent man, that thou mayſt be exalted 'above the mark (the burning) of the lofty.'

VIII.

ON VIGILANCE.

THE HERBMAN, THE CUTPURSE, AND THE FOX.

THERE was a fruit-ſeller, whoſe place *of abode* was YEMEN: a little fox was the ſtore-keeper of his ward-robe,

Who uſed to keep an eye of attention on the edge of the way: he uſed to guard the cottage of the herb-man.

A CUT-PURSE contrived ſeveral deep ſchemes, *but* his depth produced no advantage.

He cloſed his eyes together, when the fox took his mark: *he pretended that* he ſlept, and by ſleeping took the vein of his life.

When the fox ſaw the ſleeping of that wolf, ſleep came upon him, and he drew in his head.

The cut-purſe reckoned that ſleep a gift of fortune: he came, and took away that fortune's gift, the purſe.

Whoever, in this paſſage *through life* make a place of ſlumber, either his head or his crown goes from his hand.

IX.

ON FATE AND FREEWILL.

THE RECLUSE TURNED LIBERTINE.

AN attendant on the *Mesjid* was close shut up from calamities, *but* he became assiduous in frequenting the street of taverns:

He conveyed wine to his mouth, and like wine shed tears; saying, 'O me miserable! 'what refuge is there for me.

'The bird of desire was at rest in my heart; 'but the grains of my rosary were a snare to me.

'The *Câba* was the plunderer of my precious 'time; the house of *Islàm* became a tavern.

'It was my bad ascendant: I was ill-starred: 'I was destined for the dwelling of *profligate* 'KALANDARS.

'The eye of good breeding is under a veil 'for me; the street, where taverns are, is dis-'ordered through me.

'Let the blame of the world be upon me, 'who *am* driven *from it*; but let my own dust 'be far *removed* from my skirts.

'Were it not *my* fate, how *could* I and *the*

'*idol* LAT *come together?* how *could* a ſervant of
'the *Meſjid* and the place of taverns *agree?*'

A young fellow, who was *hid* in the ſame veil, ſaid with ſpirit from the place, whence he had caſt his eye,

'*Hold* this conduct remote from the way of
'deſtiny: a hundred thouſand, ſuch as thou,
'are a ſingle barley-corn to the divine will.

'Come to the gate of aſking pardon, and thou
'wilt waſh away thy ſin, and then tell a different
'ſtory of this ſtrain.

'When thou ſhalt go, the acceptor of ex-
'cuſes will take thee; if not, he will himſelf
'come, and bear thee away captive.

'To feed on green vegetables from the ſur-
'face of the earth, is enough: this firmament
'is a ſufficient ſugar-cane for thy milk.

'Till he ſhall take thy water *from thee*, make
'a proviſion of it; for one ſhort day ſeek a
'corner of *retirement* on account of thy ap-
'proaching diſſolution.

'Thine eye *drowned* in bloody tears was not
'pleaſing; the living and the dead *ſunk* in the
'ſame ſlumber,

'*Heaven* ſaw thine eye thus drunken with
'ſleep, it concealed its face under a veil.

X.

ON CANDOUR AND DETRACTION.

THE BENEVOLENCE OF JESUS.

THE foot of *Mesíhhà*, which was traverling the world, paſſed by the end of a little market place.

A wolf-dog had fallen in the path-way: his *Yúſuf* (his life) had eſcaped out of the pit *(his body)*.

A crowd was gazing on the head of the dead *beaſt*, in the manner of carrion-eating vultures.

One ſaid: 'The diſguſtfulneſs of this *carcaſe* 'brings offence to our brain, like wind on a 'lamp.'

And another ſaid: 'That account is not ſuf-'ficient: it is blindneſs to the eye, and torment 'to the heart.'

Every man produced a note in this ſtrain, *and* ſhowed ſpight againſt the head of the dead *dog*.

When the turn of *Jeſus* came to ſpeak, he laid blame aſide, and came with moral wiſdom.

He ſaid, from that rich imagery, which is in the palace of his *mind*, 'pearls are not equal in 'whiteneſs to his teeth.'

And thoſe two *or* three perſons made their

own teeth white with that burned ſhell *(meaning the carcaſe)* from the fear of *rebuke*, and the hope *of forgiveneſs*.

Look not on the faults of people and the merits of thyſelf: caſt thine eye down on thy own collar.

XI.

ON THE INSTABILITY OF EARTHLY ADVANTAGES.

THE PHILOSOPHER AND THE GARDEN.

A PHILOSOPHER from the realm of *Hindúſtàn* took his way towards a garden.

He ſaw a ſtation with a painted edifice; he found a royal manſion with ornamented tapiſtry.

The roſe-bud, like the world, tucking up his robe for blood; the poppy not conſidering the ſhortneſs of his life.

Flowers of many a hue raiſed from the bower, wine mixed with ſugar cloſe confined *(in the ſtalks or nectaria)*.

The thorn with its ſhield pierced by his own ſhaft, the willow trembling for his own life.

The locks of the violet *forming* a rope for his neck, the eye of the narciſſus *ſhedding* coins into his lap.

The poppy receiving gems from the turkoiſe *throne* of the roſe; the poppy *laſting* for one breath (moment), the roſe for one day.

Their duration is for one inſtant, no more; none of them are attentive to the end.

When the ſage had departed from that bower of paradiſe, after ſome months he paſſed towards the ſame quarter.

For thoſe flowers and nightingales which he had ſeen in that garden, he perceived the noiſe of drunkenneſs from kites and crows,

The verdure of the garden changed for an exhalation, the noſegay of flowers for daggers of thorns.

The old man looked on that quick departing *beauty:* he laughed at all the *flowers*, and wept for himſelf.

He ſaid: ‘ In the time of diſplay nothing has ‘ the property of permanence.

‘ Whoever has raiſed his head from a little ‘ earth and water, has been drawn in the end to ‘ deſolation.

‘ Since there is no abode better than a deſo- ‘ late one, I have no other inclination than to ‘ retire in ſolitude.’

When he had received ſight by the light of

XII.

ON A BAD CONSCIENCE.

THE TWO RIVAL PHYSICIANS.

BETWEEN two Phyſicians, by reaſon of their dwelling together, ſome diſcourſe paſſed of alienated good will.

It was the boaſt of '*I am the man*;' and 'thou 'art he,' was not turned up: it was the reign of one, and that of two was not admitted.

In truth, it is not proper that two ſhould hear *themſelves called* one; it is not fit, that both together ſhould crop one harveſt.

Who *ever* ſaw the banquet of two JEMSHIDS *in* one apartment? Who *ever* ſaw the place of two ſabres *in* one ſheath?

It was the deſire of the two ſages themſelves, that one of the two ſhould appropriate the dwelling.

When *this* animoſity took up the girdle of hatred, *each* took *his own* way to leave the chamber empty.

Both of them in the morning uttered a ſtrain *of malice:* they made an outcry like ſellers of a houſe.

That they may depart from the cauſe of diſarrangement; they ſeverally eat, like ſugar, their own contrivance.

That, which ever *of them* in that houſe is the more ſtrong hearted, whoſe draught of poiſon is the more deſtructive,

Men would give to one art the dominion of both ſtores of wiſdom; they would give to one body the life of two human forms.

The firſt rival formed a bowl of poiſon, which by its putrid effluviæ, melted the hardeſt black ſtone.

That lion-man took his draught; with the recollection of ſugar he drank the poiſon eaſily.

A nectareous herb, which ſat in it, cloſed the paſſage of the venom with an antidote.

He burned like a moth, and found *his* wings again: like a taper he haſtened back to the aſſembly.

The other plucked a flower from the harbour; he pronounced a charm, and breathed on the flower.

He gave to his enemy, on account of his violence, that flower more operative than his poiſon.

His enemy, from the flower, which the en-

chanter gave, through fear of it became ſenſeleſs; and gave up the ghoſt.

That rival by a medicine carried the poiſon from his body; and this died through imagination, of a ſingle flowér.

Such among the many-coloured flowers, which are in the garden of the earth; is a drop of blood from the heart of a man.

N. B. He means, perhaps, that it would have the ſame ſtrong effect on the mind of a murderer or tyrant, as the flower had on the imagination of the phyſician.

XIII.

ON RICHES.

THE PILGRIM, AND THE SUFI HIS DEPOSITARY.

A TRAVELLER to the CABAH began a preparation for the journey; he performed the ceremonies of thoſe who viſit the CABAH.

That, which he held beyond the object of his buſineſs, *was* the ſum of ten thouſand *dinars* (pieces of gold) *which* he had.

A certain SUFI, a liberal man, ſaid to him,
'Shorten thy ſleeve from trouble.

'It has come into my heart that honeſty *in keeping a depoſit* is within it; good faith, if it be in no one *elſe*, is in it.'

The pilgrim went, and ſecretly carried it to his houſe: he delivered the ten thouſand dínàrs to the SUFI,

And ſaid, 'Keep the ſecret within this veil, 'that, when I come, thou mayſt bring it to me 'again.'

The merchant took the way of the deſert: the *Shaikh* took up the depoſited gold,

Saying, 'O Lord! and beware!' which was itſelf ſo much, that the heart of the *dervìſh* was captivated by it.

He ſaid, 'With *this* gold I have decorated 'my labours: I have found that treaſure, which 'I was aſking for.

'Let me devour quickly what God has given, 'that there may not be an obſtacle from pro-'ceeding gently.'

He opened the chain from its links: he gave a looſe to pleaſure for ſeveral nights.

He put his hand on the bag of *dínàrs*; he made the locks of idols the ſtrings of his holy girdle.

His frock and haſſock were torn to pieces:

contraction of heart remaining, and abundant excuſes.

He ſo devoured his game, that no mark of it remained: a drop of oil remained not for his lamp.

Our *Hájì*, when he came back from his journey, made an incurſion, like a TURK, on his HINDU.

He ſaid, ‘ Bring to me; O ſharp-minded—,’ *the other* ſaid ‘ What?’ He ſaid ‘ my gold,’ *the Súfi* ſaid to him, ‘ ſilence.’

‘ Suſpend *thy anger* in generoſity, and lay ‘ aſide ſtrife: from a deſolate village who takes ‘ tribute?

‘ That ſum of money has been expended in ‘ the air: from what place to what place *is the* ‘ *diſtance between* the bankrupt and the ten thouſand pieces?

‘ No one has borne *ſafely* one incurſion of ‘ TURKS; no one has delivered *ſecurely* his ‘ goods to an HINDU.

‘ Thy ingot *of pure gold* has broken the column ‘ of my heart: I have devoured that infamy, ‘ which ſits heavy on me.

With a hundred ſmiles he had given his wealth to plunder: he went, and, with an hundred tears, ſtood by his feet.

The *Súfi* ſaid: ‘ the world is in labour with

'injury; by an injurious act it is gone: the sin
'lies upon me.

'O be merciful, for I am penitent; again, by
'thy hand, I am become a *Muselman*.'

The Hájì said to him with generosity, *yet* with a hundred agitations, 'arise, for of this 'strain nothing was proper.'

When the silver of God was gone back to God, he became a destroyer of silver, and passed away from it.

He became his own adviser, *saying*: 'In this 'house make no bustle: he has nothing *to re-* '*store*: what can I take from nothing?

'How should I take gold, since he has not a 'barley-corn? he has no pledge *in his hand*, but 'his worship *of God*.

'Whatever concerns that wealth and this *Súfi*, 'is a *mim* with a loop *or* a CUFICK *álif* (that is '*contains nothing*).'

He said: 'Thou desirest that I would not 'distress thee: that which was forbidden to 'thee I make lawful for thee.

'Keep thy hand, O thou player with cups 'and *balls*, like the sky, from a short sleeve and 'a long hand.

'No heart is free from covetousness and envy; 'there is not a faithful man on the surface of 'this earth.

'Faith is current coin; give it not to *Sháitàn*:
'give not to a dog-keeper the rich collar of the
'*Fagbfûr* (emperor of China).'

If thou giveſt, O *Khwájah*, an obligation is upon thee: the ſtock of an indigent man it is impoſſible to demand back.

This is the ſtation of vice; making virtue *thy* proviſion, go, catch the ſkirts of faith, and retire to a corner.

The publick officer of this road is like a plunderer; a poor man is better off than one well attended.

Fortune ſtrikes not the moneyleſs: ſhe ſmites the caravan of the opulent.

I have ſeen from that ſtation where the world is viewed, *that* the adverſity of bees is from the ſweetneſs *of their comb*.

XIV.

ON TRUTH.

THE TYRANT AND THE SAGE.

THERE was a king, who oppreſſed *his* ſubjects: in his fondneſs of *falſe* evidence he had the manners of *Hejjàj* (a tyrant of *Baſrah*).

Whatever in the night time was born (or *conceived)* from the morning was repeated in his palace at early dawn.

One morning a perſon went to the king, more apt to diſcloſe ſecrets than the orb of the moon,

Who from the moon acquired nightly ſtratagems, and from the dawn learned the art of an informer.

He ſaid: ‘ A certain old man in private has ‘ called thee a diſturber, and a tyrant, and blood-‘ thirſty.’

The king was enraged by his ſpeech: he ſaid, ‘ Even now I put him to death.’

He ſpread a cloth, and ſcattered ſand on it: *(to catch the blood)* the devil himſelf fled from his madneſs.

A youth went, like the wind, to the face of the old man: he ſaid, ‘ The king is ill diſpoſed ‘ towards thee.

‘ Before this evil-minded *tyrant* has pro-‘ nounced *thy doom*, ariſe, go to him, that thou ‘ mayſt bring him to *his right* ſtate *of mind*.’

The ſage performed his ablution; took his ſhroud; went before the king, and took up his diſcourſe.

The dark-minded monarch clapped his hands together; and, from a deſire of revenge, his eye was *bent back* towards the heel of his foot.

He ſaid: 'I have heard that thou haſt given 'looſe to thy ſpeech; thou haſt called me re- 'vengeful and mad-headed.

'Art thou apprized of my monarchy like that 'of SOLIMAN? doſt thou call me in this man- 'ner an oppreſſive demon?"

The old man ſaid to him: 'I have not been 'ſleeping: I have ſaid worſe of thee than what 'thou repeateſt.

'Old and young are in peril from thy act; 'town and village are injured by thy miniſtry.

'I, who am thus enumerating thy faults, am 'holding a mirror to thee *both* for bad and good.

'When the mirror ſhows thy blemiſhes truly, 'break thyſelf: it is a crime to break the 'mirror.

'See my truth, and apply thy underſtanding 'to me; and, if it be not ſo, kill me on a gibbet.'

When the ſage made a confeſſion with truth, the veracity of the old man had an effect on him.

When the king ſaw that veracity of his before *him*, he perceived his rectitude, his own crook- edneſs.

He ſaid: take away his ſpices and his ſhroud, bring in my ſweet odours, and robe of honour.

He went back from the height of injuſtice: he became a juſt prince, cheriſhing his ſubjects.

No virtuous man has kept his truth con-

cealed; for a true ſpeech no man has been injured.

Bring truth *(ráſti)* forward, that thou mayſt be ſaved *(raſtigàr)*: truth from thee *is* victory from the Creator.

Though true words were all pearls, yet they would be harſh, *very* harſh, for 'truth is bitter,'

XV.

ON BAD MINISTERS.

THE YOUNG KING AND HIS MINISTERS.

I HAVE heard a tale, that, in the fartheſt limits of *Marv*, there was a prince, a youth like a cypreſs.

That country was diſturbed by his government: the realm was treacherous to him, like fortune.

The old *miniſters* reproved his inexperience: he *was* in peril from a diſturbance half raiſed.

One night, with anxiety from that calamity, he dreamed, that an old man *(or Saint)* ſpoke to him in his ſleep.

Saying: 'O new moon, dig up thy old ram-
'part, *(or ſign of the Zodiack)* and. O freſh
'flower, ſtrike the old branch.

'The new bough cannot raiſe its head from
'the cypreſs-grove, unleſs thou ſmite the neck
'of the aged ſtem.

'That the dominion may be fixed on thee,
'that thy life, like thy diſpoſition, may be more
'pleaſant.'

When the king raiſed up his head from heavy ſleep, he removed thoſe two *or* three perſons from among *his miniſters.*

He raiſed the new, and eraſed the old: the realm became freſh for the young king.

He, who makes a rent in the kingdom *is* better overthrown; an army, ill performing its engagements, is better diſperſed.

XVI.

ON PRUDENCE.

THE SENSIBLE CHILD.

A CHILD, from among thoſe of liberal birth, went out with two *or* three of the ſame age.

His foot from that running was joined to his

hand, *(he fell)*: he broke the joy of his heart, and the bone of his foot.

The breath of thoſe two *or* three *companions* of the ſame age was more contracted than the diſtreſs of his ſituation.

He, who was moſt friendly to him, ſaid: 'It 'will be neceſſary to hide him at the bottom 'of a pit,

'That the ſecret may not be revealed like 'the day; that we may not be full of ſhame 'from his father.'

One of them was his enemy, a child who moſt conſidered the end of things.

He ſaid to *himſelf*: 'Certainly, by means of 'theſe companions, the proceſs of this buſineſs 'cannot remain hidden.

'Since they conſider me, among *them* all, as 'his enemy, they may throw upon me the ſuſ-'picion of this accident?'

He went to the father, and made him acquainted *with it*; ſo that his father provided a remedy for the miſchief.

Whoever has in him the jewel of prudence, has power over every thing.

XVII.

ON RETIREMENT AND TEMPTATION.

THE RECLUSE AND HIS PUPILS.

A TRAVELLER, from among the men of devotion, went *abroad*, and with the ſpiritual guide, were a thouſand pupils:

In that caravan the ſage reſigned in a ſingle moment the whole ſtock of *his devotion* to earthly depoſitaries, (earthly enjoyments).

Each *of his ſcholars* ſhook his ſleeve *in departing* from him, till all departed: one perſon remained.

The old man ſaid to him: 'What deſign has 'been formed, that all of them are gone, and 'thou ſtayeſt in *thy* place?'

'The pupil ſaid: 'Oh! my heart is thy ſta-'tion; the diadem of my head is the duſt of 'the ſole of thy foot.

'I came not, in the firſt moment, with the 'wind *of levity*, that I ſhould go back with the 'ſame wind.

'Let him who expects juſtice, live juſtly; 'let him who comes with the gale go with the 'gale.

'The duſt goes quickly; it was quickly ſettled:
'thence it has no permanence in one place.

'The mountain by gentle degrees attains its
'height; by reaſon of that it is ſo durable.

'It is the diſpoſition of fortune to rend veils;
'it is the buſineſs of the patient to bear burdens.

'Be not the bearer of evil, if thy *robe* be
'not defiled; bear not the burden of nature,
'if thou beeſt not an aſs.'

The taper, which every night is employed in ſhedding gold, *(light)* is like a truly devout man concealed under a mantle.

XVIII.

ON SECRECY.

THE CONFIDENTIAL MINISTER.

THERE was a confidential intimate friend of JEMSHID; he was more intimately connected than the moon with the ſun.

The employment of this noble youth raiſed its head ſo high, that the king exalted him above all the world.

Since for fidelity he bore away the ball from

others, the king delivered to him his treaſury with the office of ſuperintendant.

With all his near approach to the king, the youth leaped to a farther diſtance, like an arrow from the bow.

The ſecret of the monarch pierced the heart of the excellent youth: he durſt not mention that ſecret to any one.

An old woman found the way of the virtuous youth; ſhe found his red poppy *(his cheek)* yellow as her clay *(her complexion)*.

She ſaid: 'O cypreſs, what autumn haſt 'thou felt, who haſt drunk water from the 'rivulet of kings.

'Why art thou pale, ſince thou draweſt from 'that *ſtream?* What is this narrow-heartedneſs 'from that pleaſantneſs of heart?

'On thee a youth why is the form of old 'age? Thou drinkeſt poppies *(red wine)*: Why 'is thy complexion like a white violet?

'Thou art not the ſecret keeper of the king 'of the world. Expand thy countenance, like 'the heart of the world's monarch.

'The face of the ſubject ſhould be red through 'the prince; eſpecially the cheeks of the con-'fidential officers of the army.'

The youth ſaid: 'Thy mind is unaware of 'this; thou art ignorant of that which is in my 'heart.

'My patience has made me the cloſe com-
'panion of ſorrow; patience (or *aloes*) has made
'my face ſo pale.

'The king has placed, in proportion to his
'own greatneſs, the gem of his ſecrets in my
'heart.

'That, which he has placed in this heart, is
'vaſt: I cannot reveal the ſecret of the great.

'I have not thus cloſed my heart through his
'words: through my own deficiency I have
'confined my tongue.

'Thence I open not with thee the door of
'ſmiles; that, by means of my tongue, the bird
'of the ſecret may not fly out.

'If this ſecret ſhould not paſs out of my
'heart, I fix my mind to this, that my heart
'muſt be *full of* blood.

'And if I ſhould make the hidden ſecret
'publick, fortune would utter words of fear
'from my head!'

The old woman ſaid to him: 'Uſe not the
'perſon of any one: know thyſelf thy friend,
'thyſelf thy aſſociate; and enough.

'Hold not a ſingle perſon the confident of
'this breath; hold not even thy own ſhadow
'thy confidential companion.

'This face *of thine*, with the colour of a gold-
'coin, is better pale, than if it were red in a
'whirlpool of blood.'

I myſelf hear, that in the night the head ſays ſeveral times to the tongue ‘ beware.’

Doſt thou ſeek the ſummit (or the *deſired object*)? make not *thy* tongue *long and ſharp like* a ſword; make not a window diſperſing ſecrets.

A man, who binds down his tongue, may be happy; the mad dog is a ſtretcher out of his tongue.

Thy beſt ſecurity is thy tongue under the palate: a ſabre is beſt liked in the ſheath.

The ſolace of this *mortal* grief is in ſouls; for the calamity of heads is in tongues.

Keep thy tongue in this charger *(of the world)*; that thy head may not ſay Ah! from a *real* charger.

Open not thy lip; although there be waters of life *in it*; ſince behind a wall are many ears.

Whilſt *men* ſmell not thy fragrant breath, like the violet, they will not, as *that* flower, crop thy head, by reaſon of thy tongue.

Hear not bad *ſpeeches*; it is a time for dullneſs of hearing: ſpeak not bad *words*, it is a ſeaſon for ſilence.

XIX.

ON TACITURNITY.

THE NIGHTINGALE AND THE HAWK.

WHEN the roſe-buſh bloſſomed in the bower of a garden, a nightingale went up to a hawk, *and* ſaid,

'From all birds, how haſt thou, being ſilent, 'born away the ball? Produce at length *the* 'reaſon.

'Since thou haſt drawn breath through *thy* 'cloſed lip, thou haſt not ſpoken a pleaſing 'word to any one.

'Yet thy abode is the wriſt of *Sanjar* (the 'king): thy food is the breaſt of the moſt de- 'licate partridge.

'I, who with one twinkling of an eye, by 'myſterious operation, produce a hundred fine 'gems from my pocket,

'Why is hunting for worms my nature? Why 'is my manſion on the top of thorns?'

The hawk ſaid to him: 'For a moment be 'all ear: obſerve my taciturnity, and be ſilent.

'I, who am a little converſant in buſineſs, 'perform a hundred *acts*, and repeat not one.

'Go; for thou art beguiled by fortune; thou 'performeſt not one *deed*, nevertheleſs thou diſ-'playeſt a thouſand.

'Since I am all intelligence at the place of 'hunting, the king gives me the breaſts of par-'tridges, and his wriſt.

'Since thou art one entire motion of a 'tongue, eat worms, and ſit on thorns; and ſo 'peace be with you.'

XX.

ON THE PRIDE OF WEALTH.

HA'RU'NU'RRASHI D AND HIS BARBER.

WHEN the period of the *Khaláfet* came to HARUN, the ſtandard of ABBAS extended over the world.

One midnight he turned his back on the partner of his bed, and turned his face to the enjoyment of the warm bath.

A barber, who was ſhaving his head, *cutting* hair by hair diſpelled his ſorrow,

Saying, 'O thou, who haſt been apprized of

'my pre-eminence, connect me to thee this day
'by making me thy ſon-in-law:
'Publiſh the diſcourſe of my marriage; make
'thy daughter betrothed to thy ſervant.'

The temper of the *Khalifah* grew a little warm; but became again inclined to lenity.

He ſaid: 'My dominion has turned his liver;
'he has gotten wild ſtupidity through my amaz-
'ing grandeur.

'His being beſide himſelf, has made him a
'talker of ſuch nonſenſe: if not, he would not
'have made this requeſt and demand to me.'

The next day he tried him better: the ſame impreſſion was on the coin of his heart.

Thus he made trial of him ſeveral times: the habit of the man departed not from its fixed place.

Since a want of clearneſs carried the matter from light, *the king* carried the ſtory to a conſultation with his *Vezir*.

Saying, 'From the rough pen of a hair-
'cutter, has this event written on my forehead
'by deſtiny fallen on my head.

'He muſt have the rank of being my ſon-in-
'law! See what a want of good breeding ſug-
'geſts to him.

'Whenever he comes, like fate, upon my
'head, he throws ſtones upon me and upon my
'gems.

'In his mouth *is* a poniard, and in his hand a 'ſword, I will give him the edge of a ſabre 'without fail.'

The *Vezir* ſaid: 'Thou art ſecure from any 'deſign of his: perhaps his foot is on the top 'of a treaſure.

'When the ſimple man ſhall come towards 'thy head, ſay, "turn aſide from the place, "where thy foot firſt ſtood."

'If he be refractory, ſtrike off his neck; if not 'dig up the place, where he ſtepped firſt.'

The man with obedience, from the deſire of compliance, which he had, changed his place in the manner, that was *directed*.

When he ſeparated his foot from the firſt ſtation, the manner of the barber was different.

While his foot was on the head of a treaſure, the figure of royalty was in his mirror.

When he ſaw his foot devoid of the treaſure, he ſaw again the cottage of his barber's buſineſs.

Having ſewed up his mouth he ſaw *the propriety of* little ſpeech; he had taught good-breeding to his eye and tongue.

They ſoon dug up the place, where he ſtood, *and* found a treaſure under his foot.

Whoever ſets his foot on the head of a treaſure, by his own ſpeech opens the door of the treaſury.

The treaſure of NEZAMI, who has thrown down the taliſman, *which concealed it*, is a clear boſom and an enlightened heart.

END OF THE SECOND VOLUME.

LASHK... ...OPSITY
Iqbal ... ...RY
Acc. No 17320
Date 10-3-04